ANTOINE DIEPPO, FELIX VOBARON, AND THEIR INFLUENCE ON THE 19TH CENTURY FRENCH STYLE

by

Rolando O. Velazquez, Jr.

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Doctoral Committee

_____
Kyle Adams, Research Director

_____
Peter Ellefson, Chair

_____
Peter Miksza

_____
Denson Paul Pollard

_____
Joey Tartell

April 12, 2019

To Mathilda, with all my love.

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Preface

Much has been written about the Paris Conservatory and its impact on solo trombone repertoire in the 19th century. More specifically, a number of pieces in the solo trombone repertoire were written for the annual solo contest, or *concours*, held at the Paris Conservatory. Through the annual competition, each group of instruments would designate one student to receive the highest award. Because of a lack of solo repertoire, the pieces used for the annual competition were written by several professors at the Conservatory. Beginning in 1897, with Paul Vidal's *Solo de Concert, No. 2,* notable French composers such as Eugène Bozza, Jacques Castérède, and Henri Tomasi were often commissioned to write works for the competition. A published list of works written for the annual contest from 1897-1975 compiled by Glenn P. Smith can be found in the January 1977 edition of the Journal of the International Trombone Association.

Throughout the 20th century, the practice of commissioning prominent French composers to write pieces for the annual contest continued. These pieces were important to the development of an orthodoxy for trombone performance and pedagogy in France. This importance is exemplified in the rapid growth of the trombone's technical capacity over time. Furthermore, the solo material also reflects the innovation and creativity of the time through its use of complex harmonic language with an influence of jazz.

This document intends to look further into the publications of Antoine Dieppo and Felix Vobaron, specifically several of their etude and method books. There is a discrepancy where Edmond Vobaron's name is mentioned in some of the publications written by Felix Vobaron. As such, this document will also discuss Edmond Vobaron's *Méthode de trombone,* published in 1852, since the method was written under the guidance of Felix Vobaron. The goal of this document is to understand and explain how these methods trained students for military and professional careers through the study of the presentation of pedagogical topics such as posture,

embouchure, breathing, articulation, and style. Through detailed analysis and investigation, I aim to discover the main purpose for the publication of methods written by Felix Vobaron and Antoine Dieppo. It is also important to find out whether these methods were written to supplement the limited repertoire that was available for the trombone during that time or if they were written to further establish pedagogical ideas about trombone playing in 19th century France.

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CHAPTER I : OVERVIEW OF PARIS CONSERVATORY AND THE HISTORY OF ITS TROMBONE CLASS

The Paris Conservatory was established by decree on August 3, 1795. According to D. Kern Holoman's article entitled "*The Paris Conservatoire in the Nineteenth Century,"* the institution was "founded to populate the new French Republic with bandsmen and theater artists, theorized as a branch of public education, the Paris Conservatoire developed into and through the nineteenth century with sagacity and prescience."[1] Prior to the French Revolution, music courses were taught at religious institutions in Paris as well as in the provinces. These institutions left much to be desired in the way that they taught wind instruments. The founding of institutions like the Paris Conservatory in the late eighteenth century grew out of the shift of political and cultural authority from church and monarchy to the state and private associations.[2] Funds for church music schools declined, but the growth of cities and the rise of parliamentary government brought about new kinds of leadership that reshaped musical life profoundly.[3] The effects of the decree merged the two prominent French music schools: the *École Royale de Musique et de Déclamation* and the *Institut National de Chant et Déclamation.* In short, the *École Royale de Musique et de Déclamation,* formed in 1784, was primarily focused on the training of opera singers. The *Institut National de Chant et Déclamation* was founded in order to train musicians for military and civic duties.[4] The ultimate goal of the government was to create several institutions throughout France and eventually spread throughout Europe. The creation of the *Institut National de Musique* signaled the beginning of organized instrumental instruction. A trombone class existed at the

[1] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.
[2] William Weber et al., "Conservatories," *Grove Music Online,* January 20, 2001, Accessed March 7, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.41225.
[3] Ibid.
[4] Ibid.

Institut National de Musique in 1794-95, and an official document dated 1795 stated that it consisted of four students.[5] The details of this decree established that the Conservatory was to be made up of 115 artists and was to be established in Paris in order to carry out its instructional goals which were for "performance and instruction being entrusted with molding students in all phases of the arts of music." Students from each French province were all chosen proportionately to receive free instruction from the school. Students were admitted between the ages of eight and thirteen; they were also chosen on a geographical basis with equal numbers of boys and girls.[6] They were also admitted through competitive audition and often remained at the Conservatory until they won one of the prizes or until they were removed from their study. In order to supervise instruction and administration, the Supervisors of Education, along with four additional professors, were delegated to the task by the artists of the Conservatory.

Article X of the decree to establish the Conservatory also foresaw the establishment of a national music library made up of a complete collection of scores and works, old and foreign instruments, as well as those instruments which were currently being used to serve as models.[7] Article XI detailed the hours of operation for the library and established a provision of librarians to serve the school. Director Bernard Sarrette, at his inauguration, declared that "Works of masters from every epoch and nation must be assembled in the Conservatoire library, offering to the research of young artists the lessons of true knowledge."[8] The collection at the national library was made up of property from royal households as well as collections that came from the spoils of war during the Napoleonic era. The creation of a collection room for musical instruments was important to the mission of the Conservatory. The contents of the collection during the first few

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[5] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[6] Ibid.
[7] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.
[8] Ibid.

years of the Conservatory also consisted of Revolutionary confiscations of church and parish book collections. These collections eventually grew to twice the original amount by the 1820s.

The creation of a uniform method of pedagogy allowed the Conservatory to prescribe curriculum and exams with some detail. The curriculum consisted of three stages: the first was devoted to *solfège*, the second broadened out into various branches of singing and the playing of instruments, and the third demanded theoretical knowledge, history of music and accompaniment of singers, as well as performance skill.[9] Students were also assigned regular lessons and had their practice schedules made for them. Textbooks were also circulated by a publishing house that was owned by the Conservatory and later circulated by various private institutions. Students were also expected to participate in the appropriate *classes d'ensemble*—orchestra or chorus—and other public *exercices*.[10] These ensemble classes were vital to the composition program and the conductor training program at the school. The influence of individual professors on their students was strong because they were seen as mentors who sought to maintain a long-lasting legacy for future generations to follow. The main focus of the Paris Conservatory was to become the center for professional training and thus set a definite standard for performance. As Trevor Herbert (2006) described it, "Conservatories have had two vitally important structural effects on the trombone player—effects that have persisted to modern times. They have acted to define and sustain standards of playing, and they have brought the business of trombone playing into a common environment with other instruments for which there was a much richer canonical repertoire and tradition of teaching and learning."[11]

The Conservatory itself had always functioned as a pathway into elite musical careers in France. A majority of popular French composers during the 19th century had a connection to the

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[9] William Weber et al., "Conservatories," *Grove Music Online,* January 20, 2001, Accessed March 7, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.41225.
[10] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.
[11] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 128.

Paris Conservatory either as alumni or through their collaboration with commissions and special projects. The Conservatory owed its strong presence in Paris to its central role in operatic and instrumental music, as well as its strong government funding.[12] As part of the direct impact on French musical culture, the Conservatory was home to the *Société des Concerts du Conservatoire, the Bibliothèque du Conservatoire,* and the *Musée Instrumental;* they were considered to be the three pillars of the nation's musical culture.[13] With the *Prix de Rome*, which was annually awarded to young composers, the Conservatory was able to launch numerous careers in theater, concert music, and solo playing. Many of the more talented instrumentalists in the city also eventually occupied positions with the *Opéra* and the *Société des Concerts du Conservatoire* along with their roles as professors at the Paris Conservatory. The *Société* promoted the talent of French instrumentalists through performances of works by Haydn, Mozart, Beethoven, and contemporary composers such as Berlioz. The *Opéra* made use of excerpts, concerti, and many other pieces from the standard orchestral repertoire that were performed by students, graduates, and professors.

The Conservatory's influence on the substance of French musical culture was largely apparent due to its stance at the juncture of most Parisian musical enterprise. This influence was best shown by the number of its graduates that staffed the major theaters, onstage and in the pit. These graduates also held prominent professional positions in and around the musical community of Paris. Furthermore, instrumental graduates also served as consultants and participants in the development and manufacture of the modern orchestral instruments. These instrumentalists also comprised a group of musicians that were commissioned to write contest pieces and various instrumental method books that were a great service to the study of different instruments in the 19th and 20th century. With the study of composition being a central part of the curriculum, it was

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[12] William Weber et al., "Conservatories," *Grove Music Online,* January 20, 2001, Accessed March 7, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.41225.
[13] Ibid.

clear that most of these institutions chose their directors from the ranks of the leading composers during that time.[14] All instruments were taught at the Conservatory, although several instruments were not added until the late 19th century. Viola, harpsichord, organ, and percussion were a few of those instruments that were added as classes at the Conservatory in the late 19th century. The early music program at the Conservatory also greatly enhanced the international reputation of the school. The celebrity of individual trombone professors, the number of successful students they produced, and the influence of the published method books that were inspired by the rigorous curriculum also helped to improve on the larger mission of the Paris Conservatory.

Because of the extreme popularity of the institution as a whole, the manner in which they handled recruiting and enrollment was in need of some reform. There was a conflict between exclusivity and access, as well as the cost to the provinces of centralizing national musical culture in Paris. The questions of what music to teach, how to expand its reach, and how to manage funding plagued the administration of the Conservatory in the early stages after its creation.[15] With Luigi Cherubini as Director of the Conservatory beginning in 1822, several reforms to the curriculum were implemented. One of his first measures was to make all students sit for an examination; their number was then reduced by a third from 413 to 317 students, a third of which were female. By 1840, the number of students had risen to 416, half of which were women. During his tenure, classes were also created for harp, double bass, valve horn, trumpet, and trombone in 1836.[16] In order to improve the quality of instruction at the Conservatory, he increased the budget, recruited highly capable teachers, and implemented a strict attendance policy while emphasizing the study of *solfège*. Cherubini also instigated a system of prizes for the end of every year and also awarded 1200 francs to be shared between seven winners. In order to

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[14] William Weber et al., "Conservatories," *Grove Music Online,* January 20, 2001, Accessed March 7, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.41225.
[15] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.
[16] Ibid.

further recruit talented students, Cherubini created several Conservatory branches in Lille, Toulouse, and Marseille. Cherubini resigned on February 4, 1842.[17] By establishing the tradition of entrance and exit competitions, Cherubini was able to oversee the completion of many official pedagogical methods, the strengthening of vocal teaching, and the establishment of a number of instrumental classes at the Conservatory. The breadth of instrumental classes expanded to include keyboard (1822), piano for women (1822), piano for men (1827), harp (1825), double bass (1827), trumpet (1833), horn with piston (1833), and the trombone class (1836). The Conservatory was quickly integrated into the fabric of institutional life in France. By the late 19th century, its name alone allowed the Conservatory to continue to prosper in spite of its old ways as several members of the administration were prone to elitist behaviors coupled with considerable unfairness. Gabriel Fauré, who was appointed as director of the Conservatory in 1905, led the institution to address these problems and withstand upheavals that occurred in the new century.[18]

This conservatory model was loosely followed by other European countries and soon found its way into the United States.[19] Different institutions such as the Juilliard School, Curtis Institute of Music, Eastman School of Music, Indiana University Jacobs School of Music, New England Conservatory, and the San Francisco Conservatory immediately come to mind when the topic of the most prestigious conservatories in the United States is discussed. At the beginning of the 20th century, these institutions made significant developments in the areas of music. More specifically, they made great strides in advancing the fields of music education and trombone pedagogy.

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[17] Michael Fend, "Cherubini, Luigi," *Grove Music Online,* January 20, 2001, Accessed March 7, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.53110.
[18] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.
[19] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 132.

The *Société des Concerts*

François-Antoine Habeneck had the idea of building upon the student orchestra by adding faculty members and recent graduates, constituting a philharmonic society fashioned for the express purpose of learning Beethoven's music. The growing enthusiasm for Beethoven and his music had reached Paris via the returning Napoleonic bandsmen and through the acquisition of Beethoven's scores by the Conservatory library in the 1820s. The first concert was on March 9th, 1828 and featured the "Eroica" Symphony. The *Société des Concerts* was made up of 80 players, 80 singers, and staff. The *Société* presented a season of weekly concerts: at first during the theater closures of Lent, and eventually every Sunday from October to May.[20] The members primarily governed themselves and were compensated by an annual division of the proceeds into equal shares with the conductor and principal players receiving a little more than equal share. The orchestra was also made up almost entirely of notable professors and winners of the *premiers prix,* which consisted of French graduates of the Conservatory. The performance of Beethoven's works soon gave way to the performance of other works by Haydn, Mendelssohn, and French operatic repertoire written by Cherubini. Several prominent artists such as Franz Liszt, Frederic Chopin, and Clara Schumann were also brought in as soloists to perform concertos with the orchestra. Conductors of the *Société des Concerts* included: François-Antoine Habeneck, Narcisse Girard, François-George Haini, Phillipe Gaubert, and André Cluytens. Subscriptions for the concerts played by the orchestra were in high demand due to the level of prominence and elite group of people that attended these concerts. Members of the royal household attended concerts from time to time and there was also a place for distinguished foreign guests. The level of musicianship attained by the members of the orchestra was very high and thus made entrance into the group very exclusive. Individuals who were not elected to the orchestra often had to find a

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[20] D. Kern Holoman, "The Paris Conservatoire in the Nineteenth Century," *Oxford Handbooks Online,* April 2015, Accessed March 6, 2018, https://doi.org/10.1093/oxfordhb/9780199935321.013.114.

place for prominent playing positions elsewhere. Soon after that, rival companies started to form and so began to feed the large public interest shown for these orchestral organizations.

Prix de Rome

The importance of the *Prix de Rome* and its cultivation of the musical culture in France cannot be overstated. Numerous French musicians and composers from the Paris Conservatory competed annually and often won this prestigious prize. These individuals included French composers such as Paul Vidal, Roger Boutry, Eugène Bozza, Henri Dutilleux, and Jacques Castérède, who also wrote prominent solo pieces and methods for the trombone. The *Prix de Rome* was the name given to the competition that awarded artists and composers with a funded period of study in Rome. The contest was designed to test the competitor with knowledge of music as an art and a science.[21] The contest was held annually from 1803 to 1968 and was only suspended during the two world wars. It was organized and judged by the music section of the *Académie des Beaux-Arts*, although during the Second Empire it was administered by the Paris Conservatory. The contest's preliminary round, or the *Concours d'Essai,* consisted of assigned exercises in counterpoint, fugue, and harmony. Those who passed this round were admitted to the *Concours Définitif* to test their understanding of music as an art. In this round, contestants were judged on their ability to compose an operatic scene for one or more voices and orchestra on a text that was chosen by composers and theorists from the Conservatory. The final judgment for the *Grand Prix* was made at a meeting for the entire *Académie.* As was often the case, tradition, bureaucracy, and nepotism played a large role in the awarding of the prize. The younger generation of musicians frequently voiced their complaints, with Hector Berlioz and Maurice

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[21] David Gilbert, "Prix de Rome," *Grove Music Online,* January 20, 2001, Accessed January 14, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.40632.

Ravel being some of the loudest voices asking for change. Berlioz competed four times before winning the prize and Ravel competed five times, but never won. The competition was also seen as a rite of passage for generations of French composers because of the prestige and monetary support that was available through the competition. The winners of the prize were awarded a moderate income over several years, support for the publication and performance of their works, travel opportunities, military deferments, and free admission to cultural venues in Paris.[22] Winners were also required to spend the first two years at the Villa Medici in Rome to study classical and Italian art. The prizes for the contest were largely funded by the French government, which aligned their goals for the cultivation of French culture with those of the Paris Conservatory.

Trombone Class at the Paris Conservatory

With the growth of musical taste, audiences, and wealth of talented players that were available, there was a strong belief that aspiring players could be the recipients of a formal musical education. According to Trevor Herbert's (2006) book *The Trombone*, "the essential message of the conservatory method—that players could be trained systematically through a broad curriculum led by exemplary performers—seems to have been recognized quite early."[23] People also believed that the institutions created at the national level should nurture appropriate talent for the profession. Thus, the Paris Conservatory along with other large institutions around Europe and in the United States became centers for professional training and created a broad spectrum of performance standards. Thus, the conservatories began to establish various orthodoxies for trombone pedagogy and performance. The idea that the professional trombonist

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[22] David Gilbert, "Prix de Rome," *Grove Music Online,* January 20, 2001, Accessed January 14, 2018, https://doi-org.proxyiub.uits.iu.edu/10.1093/gmo/9781561592630.article.40632.
[23] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 134.

should aspire to the ideals of a soloist largely affected performance practices in the late 18th and early 19th century.

The French school of trombone playing was founded at the Paris Conservatory. Its humble beginnings, however, are somewhat shrouded in mystery. There is some uncertainty as to who taught trombone in the first three to four decades of the Paris Conservatory's existence. André Braun is widely considered to have joined the staff during its foundation in 1795. Musicians of the *Garde Nationale* were integrated into the teaching staff and a trombone class was figured to be a part of that creation. Several names such as Philippe Widerkehr and Pierre-François Marcillac are mentioned as trombone professors between the years 1795-1802. Widerkehr and Marcillac were both professional musicians that performed with large groups such as the *Comédie Italienne*, *Garde Nationale*, and the *Opéra*, respectively. For unknown reasons, the trombone class was suspended in 1802 and remained suspended until 1833 when Felix Vobaron was given authority to lead the class. It wasn't until 1836 that the trombone class was given official status when Antoine Dieppo was appointed by Luigi Cherubini. Dieppo, as we will come to know in the next chapter, is considered to be the founder of the French tradition of trombone teaching.[24]

Paul Delisse was appointed as Dieppo's successor on October 1, 1871 and taught until 1888. Delisse won the *Premier Prix* in 1841 and was a regular performer with the *Théâtre Italien, Opéra Comique,* and the *Société des Concerts.* As a result of his influence, the study of chamber music was developed, which helped expand the repertoire for trombone ensemble. Another one of his great innovations was the transcription of solo literature for other instruments. By offering his students the opportunity to study the music of Haydn, Mozart, Bach, and Beethoven, Delisse provided a way for his students to play technically demanding music that would not have otherwise been available at that point in time. André Lafosse writes, "He was the first (trombone

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[24] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 137-138.

teacher) to have the idea of transcribing the works of the great composers, thus bringing within the reach of trombonists the wonderful schooling in style offered by the works of Haydn, Mozart, Beethoven, and J.S. Bach.[25]" Delisse also did a lot to increase the overall potential of the trombone and fought hard to have others recognize the supremacy of the slide trombone as opposed to the valve trombone. In 1883, he wrote the *Opuscule rudimentaire et classique* as a method intended for the "improved" tenor slide trombone and the valve trombone. He provides a slide position chart for the improved trombone, which was a tenor trombone with the addition of a valve attachment. A large part of the method consists of duets and trios that were arranged by Delisse. The pedagogical aspects of the method, consisting of fifteen pages, are considered to be very brief when compared to other methods that were available at the time. It is understandable that Delisse would want to use the solo transcriptions solely for the purpose of supplementing his teaching methods at the Paris Conservatory. With his talent, Delisse was able to show off the technical and musical capabilities of the trombone as well as showing that fast passages could also be played on the instrument. Figure 1 shows an artist's depiction of one of the first trombone classes at the Paris Conservatory led by Delisse.

Louis Allard followed Paul Delisse and was responsible for the trombone class from 1888 to 1925. Allard was a performer with the *Opéra Comique* and the *Société des Concerts.* During his tenure as professor, several works were commissioned for the trombone as a result of the *solo concours*, which was a competition that tested the performance ability of students using pieces from the standard repertoire. Year after year, these pieces became more and more difficult and thus contributed to the raising of the level of performance that was accomplished by trombone students at the Paris Conservatory. These new solos promoted expressiveness and often consisted of a theme and variations, which was a tradition of the old German style. In addition to his teaching and performing, Allard also contributed to trombone pedagogy by transcribing Jean-

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[25] André Lafosse, *Traité de Pédagogie du trombone à coulisse* (Paris:Alphonse Leduc, 1955), 17.

Baptiste Arban's *Complete Conservatory Method for Trumpet* for the trombone. He also transcribed the vocalises of Marco Bordogni, which is considered to be one of the more important and frequently used etude books for the study of legato on trombone. Henri Couillaud was professor from 1925 until 1948 and was Allard's former student at the Conservatory.[26] Like his predecessors, he was also a performer with the *Societé des Concerts* and the *Band of the Garde Republicaine.* As an advocate for trombone pedagogy, he was very devoted to the development of methods and etude repertoire. His works consisted of transcriptions of vocalises of contemporary composers and the composition of original etudes that addressed specific technical problems.[27] The *Méthode de trombone,* written in 1946, emphasized the basic elements of trombone technique. It progresses very quickly through studies based on scales and exercises in legato, staccato, and flexibility. Couillaud also wrote a large number of volumes that complimented his method and did well to grow his legacy. These volumes include: *26 Études techniques d'apres Bordogni* (1927), *Études de style d'après Bordogni* (vol. 1 &2, 1927, vol. 3, 1930), *20 Études de perfectionnement* (1929), and the *Exercises progressifs* (1937).

André Lafosse succeeded Couillaud as professor of the Conservatory from 1948 to 1960. He held positions with the *Paris Opera* and the *Lamoureux Orchestra.* His large contribution to the trombone literature was the *Méthode complete pour le trombone*, written in 1946, that covered a broad variety of styles and incorporated fascinating musical material.[28] This method, similar to the Arban method for trumpet, progresses very rapidly and includes the study of scales, arpeggios, intervals, slurs, legato, multiple tonguing, and etude material. It is also considered to be the most extensive and comprehensive instruction method for the instrument and has been widely used by trombonists across the globe. Furthermore, the method also addresses the

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[26] Jeffrey Jon Lemke, "*French Tenor Trombone Solo Literature and Pedagogy Since 1836"* (DMA Diss., The University of Arizona, 1983), 20.
[27] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[28] Ibid.

technical challenges in the repertoire from the Paris Conservatory and also in the standard orchestral repertoire. Lafosse also wrote the *Traité de pédagogie du trombone à coulisse* and the *Vade Mecum du tromboniste.* The former was the first method to address the problems of teaching the trombone and the latter was written for students preparing for the examinations of the Paris Conservatory. A great method for sight-reading entitled *School of sight reading and style,* written by Lafosse in 1948, consisted of five volumes that contained about thirty manuscript studies arranged in order of increasing difficulty.

One of the more controversial topics during this time was the tension between French performance traditions and the more radical styles and techniques that were evolving in twentieth-century modernism, including those developed by Paris-based composers.[29] Later in the 20th century, a class for tuba and saxhorn was taught and was made official in 1956 by director Marcel Dupré. Gérard Pichaureau was the professor of trombone from 1960 to 1982 where he also served as a member of the *Band of the Garde Republicaine* and the *Société des Concerts.* The influence of modern music was very apparent in his method books because the musical material often had challenges that included high register exercises, uneven meters, and vague tonality. The trombone itself had also enjoyed a significant period of prosperity due to the growth of its standard repertoire. The bass trombone was added later and was taught by Paul Bernard, who was a member of the *Opéra* orchestra. Regulations of 1841 also defined the trombone class as being limited to eight male students with two auditors. The course of study was five years and the maximum age of entrants was set at 23-years old. The regulations of 1892 and 1905 reestablished the trombone class at twelve students. Gilles Millière and Michel Becquet have also served as tenor trombone professors of the National Conservatory in Paris and in Lyon. These two individuals are also alumni of the Conservatory, where they enjoyed success in many local and international solo competitions. Becquet also entered the Conservatory at age fifteen and won

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[29] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 288.

first prize in the annual *concours* in 1971. Currently, Emmanuelle Bartoli, Jean Raffard, and Jörgen van Rijen serve as trombone faculty at the institution.

Figure 1: At the Conservatoire: Monsieur Delisse's trombone class, by Renouard (1886).

There were four doctrines of study for the trombone players at the Paris Conservatory. First, a performer should have sound musicianship. Secondly, the student should acquire a comprehensive command of their instrument through an approach that nurtures a pure tone, an ability to play lyrically, and a capacity to play technically demanding passages with the utmost ease. Thirdly, the student would be taught the necessary skills of the soloist rather than the qualities of the orchestral or opera musician. Finally, there was an orthodox set of performance values that could be demonstrated in most cases by professors.[30] The heavy emphasis on solo playing played an integral part in the advanced training of musicians. There was also an innovation in writing for the trombone which consisted of more section passages, doubling for the instrument, and using chorales as a way to strengthen a musical narrative. The people that wrote

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[30] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 136.

methods for the trombone wanted students to pursue a level of virtuosity that hadn't been seen before. The virtuosity that was sought was equal to that of other instruments that had older and more recognized solo repertoire. Because of these newfound ideals, there was a large emphasis on the development of skills necessary for solo careers. This emphasis created a cycle of change for the repertoire that was being written for trombonists at the Paris Conservatory. The faculty, seeking more challenging repertoire, asked composers to write more difficult material that expanded upon the basic fundamentals of trombone playing. This cycle of change continued through the improvement of trombone technique as a direct result of the difficult repertoire that was being studied at the institution.

From the late 18th century and onward, the understanding of the trombone changed dramatically from what it had been the previous hundred years. There was an emphasis on the need for a robust basic technique and also utterances about the role of the instrument in the orchestra: implicitly, however, the emphasis was on the development of skills suitable for the solo idiom which is seen as the route to musical efficiency.[31] As a result of this, there was a clamor from professionals, teachers, and students for more virtuosity to be explored on the instrument. As we will discover in the next few chapters, a set of rudimentary performance values made their way into the method books that were being written in the 19th century. The process of including these rudimentary materials at the beginning of method books largely reflected the conservatory teaching methods and the author's efforts to tailor these materials to the amateurs who were purchasing the books.[32]The place that these methods have in the history of trombone teaching is an important one because they show the different factors that shaped the way that trombonists thought about and studied their instrument. As the trombone repertoire grew and more methods were being written, trombonists that held teaching positions began to understand different ways

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[31] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 129.
[32] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.

of addressing the challenges of trombone playing. Furthermore, the high profile of professional musicians appointed to be professors at the Paris Conservatory, as well as at other large institutions, was enough to gain the attention of prominent composers. These composers, such as Hector Berlioz, eventually recognized the rising potential of the trombone and included it in their large-scale works.

Military Education

By the middle of the 19th century, the way in which trombone players entered the professional ranks had changed dramatically. The most common way to enter the field was via amateur bands, and then onto military bands. With the onset of a trombone class and the success of the Paris Conservatory, specialized military music schools also became an important career pathway for aspiring musicians. The existence of military music academies allowed many young musicians the opportunity to expand their musical knowledge, which was rare at the time since most of them were not able to receive an education from a national conservatory. There was a very close connection between the Paris Conservatory and the national military schools because of the number of military musicians that held teaching positions at the Conservatory. For instance, the inclusion of the *Garde Nationale* musicians as professors at the Conservatory proved that they were held in high esteem by the administration. The supply of orchestral musicians largely came from one branch of the military or another.[33]

The *École de trompette pour la Cavalerie* was formed in 1805 and was directed by David Buhl. Its purpose was to supply the cavalry corps with brass players, but it was disbanded in 1811 for various economic reasons. In 1836, the French government founded the *Gymnase Musicale Militaire*, under the direction of Frédéric Berr. Its mission was to raise the musical level of the military personnel, players, and conductors. The requirements for admission were very standard

[33]Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 133.

in that prospective students had to be able to read and write, have a basic conceptual understanding of music, and also play a musical instrument. The course of study was two-and-a-half years and the school enrolled 216 students with each infantry regiment sending two musicians. A number of the school's teachers were considered to be the best players in France at that time. Victor Caussinus (ophicleide), Joseph Forestier (cornet), and Antoine Dieppo were a few of the prominent teachers. As a result of the large success of the Paris Conservatory, several music schools began to operate in the French provinces. Typically, there was only one class for all brass instruments which made the trombone-specific classes much more rare. However, several trombone-only classes opened up in the provinces of Bordeaux, Douai, Lille, Marseille, and Toulouse. In addition to their duties as trombone teachers, the teachers also taught tuba, baritone horn, and the bass saxhorn. The combination of low brass teaching is something that is still in practice today in many of the French music schools and conservatories.[34]

Concours de Prix

In order to have a better understanding of the impact that the Paris Conservatory had on the growth of the trombone repertoire in the 19th and 20th centuries, it is important to recognize the creation of the annual solo contest for students at the Conservatory. The first *Concours de Prix* was held on October 24, 1797. After its inception, it became a yearly tradition for students at the Conservatory. It was only suspended in 1815 due to the political instability of the Second Restoration and during the two World Wars. The first *Concours de Prix* for trombone was held in 1838. Unfortunately, the only surviving solo repertoire that is available is from the contests held after 1842. These solo contests were held annually to test the performance ability of qualified

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[34] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.

students using pieces from the standard repertoire for each instrument. The contest awards consisted of the *Premier prix, Peuxième prix,* and *Premier accessit,* and *Deuxième accessit.* Before being allowed to enter the competition, students took classes in *solfège*, analysis, and sight-reading. During their two-year course of study, students took two lessons a week from their primary teacher as well from a teacher's assistant. Since the school did not offer formal degrees, the winners of the *Premier Prix* were the only ones allowed to graduate from the Conservatory. In most cases, a student would make several attempts to win the *Premier Prix* and would often leave the Conservatory without ever having won the competition. In addition, prize winners also received musical scores, instruments, and monetary awards. Only one *Premier Prix* was awarded for each instrument and the process for students was very much similar to that of the process used in music juries at American institutions.[35]

The prepared pieces for the annual *Concours de Prix* were known as *solo de concours* or *morceau de concours.* The student would be given a month to practice, memorize, and rehearse a piece in order to perform it in front of an audience and a panel of judges. The purpose of the *morceau de concours* was to give the student an opportunity to exhibit the full technical capabilities of the instrument. The performance events themselves were considered to be a very prestigious and a high-profile event, since the tickets for these performances always sold out very quickly. In the Parisian music scene, these types of performances always brought in locals and people from nearby communities. The responsibility of selecting the piece for the annual *concours de prix* was always decided by the respective instrumental professor. As the need for newer, more demanding pieces arose, it was necessary for new pieces to be composed every year. The only other major solo work for trombone written at the time was Ferdinand David's *Concertino.* For the first few years of the trombone *Concours de Prix*, Antoine Dieppo and

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[35] Anthony Philip Carlson, "*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory"* (DMA Diss., The University of Alabama, 2015)

Stanislas Verroust, composed the *morceau de concours* used for the exam. Verroust taught oboe at the Conservatory from 1853 to 1860. The pieces composed by Dieppo were used every few years beginning in 1842 and continuing until 1868.

Toward the end of the 19th century, the process of commissioning French composers to write pieces for the final exams began. The group of composers that wrote these final exam pieces often included former students and distinguished alumni of the Conservatory. It was the goal of the school's directors to have more French music written rather than to have a large group of foreign composers write the final exam pieces. This, along with many other factors, contributed to the rise of nationalism and a cultivation of a culture of French music. A large majority of these composers such as Paul Vidal, Eugène Bozza, and Jacques Castérède were also winners of the prestigious *Prix de Rome*. Other composers of the final exam pieces, or *solo de concours,* include Philippe Gaubert, Zygmunt Stojowski, Alexandre Guilmant, and Henri Tomasi. As the contest expanded, more pieces written for competitions or places outside the Paris Conservatory were included, such as Frank Martin's *Ballade.* As part of the writing process, the composers would often work closely together with the professors of the Conservatory in order to determine certain parameters and musical directions for the pieces. This practice continued throughout the 20th century and it is largely considered to be one of the main reasons for the contribution of important works from the Paris Conservatory that we currently have available in the trombone repertoire. The high musical quality of these pieces also makes them some of the most celebrated works in the standard tenor trombone repertoire. The pieces also provide an in-depth look into the chronological timeline of the trombone and are indicative of the musical development that the trombone had in the 19th century. These final exam pieces are also a great avenue into seeing what kind of techniques and concepts were available for use by different composers in order to supplement the course of study for trombone during the 19th century. Furthermore, it was imperative that these works challenge the students, which was evident by these pieces being intended for study all semester. At the end of the 20th century, there was a

change in the process of awarding prizes for the *solo concours.* There is no reason given for the change in the awards process, however, the Paris Conservatory now awards students formal diplomas for completing their final exams.

CHAPTER II: PROFESSORS OF THE PARIS CONSERVATORY: ANTOINE DIEPPO AND FELIX VOBARON

In 1802, the Paris Conservatory suspended its trombone class, much to the dismay of clarinetist and military composer Frédéric Berr, who said "An instrument as important as the trombone should be taught in the conservatory."[1] There wasn't a definitive reason given for the suspension of the trombone class but it was perhaps due to a lack of resources and funding. The early 19th century brought forth new schools of thought in pedagogy and with the growth of opera groups and cavalry bands, the need for a viable trombone section grew. Felix Vobaron was in charge of the first unofficial trombone class under director Luigi Cherubini in 1833. As a soloist, Felix Vobaron appeared to be the first to have played a trombone solo in Paris, a year before the establishment of the *Société des Concerts.*[2] Vobaron was also music director at the cavalry school at Saumur and for the first regiment of horse grenadiers of the *Garde Royale*. He belonged to the Royal Society of Fine Arts of Ghent, as well as the one in Bordeaux.[3] Prior to his appointment at the Paris Conservatory, Vobaron was also professor of trombone at Cahors from 1819-1820. André Lafosse, one of the trombone professors at the Paris Conservatory that succeeded both Dieppo and Vobaron stated that, "It is to Cherubini that we owe the creation, in 1833, of a trombone class at the Conservatory. The first professor, Felix Vobaron, left some studies and *duo concertantes*, which, notwithstanding their somewhat mediocre musical qualities, have rendered

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[1] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 129.
[2] David M. Guion, *A History of the Trombone* (Lanham, MD: Scarecrow Press, 2010)
[3] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.

great service in the training of trombone players."[4] The preliminary class under Vobaron proved that the trombone was indeed an important instrument to be taught at the Conservatory. However, Vobaron's tenure at the Paris Conservatory was short-lived. This decision was most likely both a personal and administrative one, as it may have been because the administration was not happy with Vobaron's teaching and that Vobaron himself was not happy with his position. The creation of a permanent trombone class was made a high priority and in 1836, the Conservatory hired the young, but promising trombonist Antoine Dieppo to be the official teacher of the trombone class in 1836. The 25-year old Dieppo had already established himself as the finest trombone player in France. Born in Amersfoot, a city in province of Utrecht, Netherlands, in 1808, Antoine Dieppo began his professional career as a clarinetist, but soon changed over to the slide trombone. He was principal trombone of the *Opéra* orchestra, the *Société des Concerts du Conservatoire*, and a member of the band of the *Chapelle Royale*. Dieppo was also solo trombonist with the popular *Rivière, Musard* and *Jullien* orchestras. Hector Berlioz, who was a frequent observer of Dieppo's classes, expanded his orchestral writing for the trombone and also lamented the fact that no German orchestral trombone players came close to the level of the young artist. With the exception of Friedrich August Belcke and Karl Traugott Queisser of the *Leipzig Gewandhaus Orchestra*, Antoine Dieppo was the only other trombonist of notable fame in the 19th century.

Until Ferdinand David wrote the *Concertino* in 1837*,* there were very few solos that had been written for the trombone. Johann Georg Albrechtsberger, Leopold Mozart, and Georg Christoph Wagenseil were just a few of the composers that had written solo concerti for the alto trombone in the late 18th century. Belcke and Queisser were particularly influential to French trombone players and composers who heard their virtuosic performances of the *Concertino.* The tradition of performing solos for the upper social classes was very popular during the early 19th

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[4] Jeffrey Jon Lemke, "*French Tenor Trombone Solo Literature and Pedagogy Since 1836"* (DMA Diss., The University of Arizona, 1983), 11.

century. After the invention of the first piston valve by Heinrich Stölzel in 1814, there was public interest in the virtuosic capabilities of the valve trombone. In fact, many composers during this time wrote trombone parts to be played on valve trombone because of the ease of technical execution that was possible on the valve trombone. The valve trombone stood in serious opposition to the slide instrument among professional orchestral players in Vienna for forty years, and even longer in Italian and Czech orchestras, and it was enormously popular in military and amateur bands.[5] French composers also found the valve trombone to be more useful than the slide trombone for use in bands and orchestras. During a large part of the second half of the 19th century, factory production lines were producing more valve than slide trombones.

However, it can be determined that the distinctive character of the slide trombone with its purity of tone and its potential for perfect intonation was not superseded by that of the valve trombone.[6] Hector Berlioz mentions the valve trombone in his *Grand traité d'instrumentation et d'orchestration modernes,* but ultimately decides that the slide trombone is the superior instrument. Antoine Dieppo's virtuosity on the slide trombone also helped Berlioz come to this decision. Hector Berlioz writes about Dieppo by saying, "Of the remaining pieces, the most successful were the '*Oraison funebre'* and the '*Apotheose'* from my *Symphonie Funebre et Triomphale* (the trombone solo played with remarkable talent by Dieppo)…"[7] Berlioz most likely had Dieppo in mind when writing this solo. Jules Rivière, giving an enlightening account about Dieppo, wrote," I was on very friendly terms, at the time, with Dieppo, the celebrated trombone player, who was principal at the *Opéra* and professor at the *Conservatoire*. Dieppo was a native of Denmark [*sic],* had come to Paris at a very early age, and soon attained celebrity, becoming, in fact, the greatest trombone player that ever lived.[8]"

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[5] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 133.
[6] Trevor Herbert, *The Trombone*, 191.
[7] Hector Berlioz, *Memoirs of Hector Berlioz,* trans. David Cairns (New York: Random House, 2002), 358.
[8] Jules Rivière, *My Musical Life and Recollections* (London: Sampson Low, Marston & Co., 1893), 81.

Rivière had also discovered that Dieppo had arranged some trombone quartets with orchestral accompaniment. Rivière himself had always employed students that had studied with Dieppo. These students were often *Premier Prix* winners and were chosen to perform these quartets as part of the *Jardin d'Hiver* programs. As part of the performances, Dieppo himself conducted and there were three trombonists per part. In his book titled *My Musical Life and Recollection*, Rivière comments on these performances by saying, "I put the twelve trombone players in a semi-circle in the orchestra, with Dieppo in the center, and the effect was singularly striking. I am unable at this lapse of time, and having no notes to go upon to recall the names of all the players, but among them were Rome, Richir, Dantonnet, Simon, Vobaron Junior, Venon, Puchot, François, Moreau, and Sauret.[9] Opera musicians, those specifically in the *Opéra Comique* of Paris, often used the valve trombone because of the limited space they had in the orchestra pit. During the time in which the military music became a part of the Conservatory curriculum, the French military adopted reforms proposed by Adolphe Sax, the famous Belgian inventor who invented the saxophone in the early 1840s. Thus, military trombonists were required to play Sax's trombones that had six independent valves. This particular instrument was also popular in Belgium, where it was widely used by many of the country's musicians. Military bandsmen also found the valve trombone to be more durable than the slide trombone and thus better suited for their field. Figure 2 shows an illustration from Victor Cornette's *Méthode du trombone alto, téno et basse* in which the depicted performer is holding a slide trombone used in the mid-19th century.

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[9] Jules Rivière, *My Musical Life and Recollections* (London: Sampson Low, Marston & Co., 1893), 81.

Figure 2: Illustration from Victor Cornette's *Méthode du trombone alto, ténor et basse* (Paris: Richault, n.d.)

By 1856, Dieppo was teaching valve trombone and the work of the *Gymnase Musicale Militaire* was largely integrated into that of the Conservatory.[10] When the military school closed in 1871, Dieppo's successor Paul Delisse successfully resisted incorporation of any kind of valve trombone into the curriculum of the Conservatory, which helped contribute to the demise of the Sax system.[11] The consensus among 19th-century musicians was that the intonation and tone quality of the slide trombone was far superior to that of the valve trombone. Dieppo's teaching at the Paris Conservatory was very effective considering that there was a very limited canonic repertoire for the trombone. His objectives for the teaching of the trombone were appropriate, clear, and were seen as the orthodox trombone technique during that time. The influence for these techniques was most affected by the larger musical culture in Paris during the 19th century.

Felix Vobaron and Antoine Dieppo dealt with many external factors during their tenures as trombone professors at the Paris Conservatory. The trombone's evolution as a solo instrument was trending upward as more and more composers recognized its distinct musical qualities and virtuosic capabilities. As it competed with the valve trombone, the slide trombone grew to be one

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[10] David M. Guion, *A History of the Trombone* (Lanham, MD: Scarecrow Press, 2010)
[11] Ibid.

of the most popular instruments chosen by composers in the 19th century due to the many new discoveries being made about the instrument. The world of trombone pedagogy was also beginning to change and it was also largely defined by the output of method books written by many musicians and trombonists in Paris as well as across the country. With each new generation of musicians, the pedagogical ideas that teachers had about the instrument also changed. Along with these changes, there was an immense growth in the number of professionals joining the ranks of orchestras and large ensembles throughout Europe. In order to keep up with the growing number of professional positions available and foster a sense of nationalistic pride, it was important for these national musical institutions to be created. More specifically, there was a need for trombone classes at these national institutions of music. By appointing leading trombonists of the time to teach these classes, it ensured that the students attending the Paris Conservatory and those attending other large institutions across western Europe would receive the finest education.

CHAPTER III: OVERVIEW OF METHODS WRITTEN BY FELIX VOBARON AND ANTOINE DIEPPO

The content included in French method books of the early-to-mid 19th century varied greatly depending on which author it came from. Since there were no standard sets of guidelines or expectations that had been established for the teaching of the trombone, many of the materials that were written during this time period were written without any guidance or worse, written by those who had little to no credibility as professional musicians. This created an overabundance of irrelevant and unnecessary methods that were being published by just about anybody that could put a method book together. In spite of all this, there were several methods written and published by established professional musicians that were used heavily during this time period.

The intended audiences for the methods written in the 19th century were not different than the intended audience of those written in the 21st century. The intended audience for these methods included professionals, teachers, students, and the general public. These methods were seen as a gateway into the musical world and acted as a useful resource for those individuals that were seeking to learn trombone as well as for those who were studying to become pedagogues. In addition to their intended audiences, these methods were also divided into two main categories—those intended for general use and those written specifically for the trombone. As was usually the case throughout a large part of the late 18th century and early 19th century, several of the methods used for the trombone were adapted from methods written for other instruments. More often than not, a few groups of instruments were combined and had methods written for their appropriate study.

The progression of difficulty in the methods of this time period is incremental, wherein the exercises start very simple but then progress in difficulty as the student advances through the

method. This steady progression of difficulty was seen in the methods written by Felix Vobaron and Antoine Dieppo. Several of the methods written by Vobaron and Dieppo share an in-depth coverage of relevant topics for the study of the trombone. They also contain a progression of melodies adapted for the instrument as well as the inclusion of different arrangements of duets and trios written for group instruction. The studies of key signatures included in these methods allowed the teacher to implement a rigorous drill routine for the student and were largely intended for students preparing to enter into positions in orchestras, brass bands, and military bands. The study of key signatures, in this case, comprised a small portion of the curriculum at the Paris Conservatory. For example, part of the final exams tested the students' knowledge of *solfège* as well as measuring their proficiency when performing major and minor scales. Music theory played a vital role in the reinforcement of concepts learned at the Paris Conservatory and at other music institutions across Western Europe, respectively. Range studies were also included in the methods with a specific emphasis on technical and lyrical exercises in the high and low tessitura of the trombone. The trombone's innate ability to replicate the songlike quality of the human voice was equally as important to the teachers of trombone. The range studies allowed the teacher and student to focus on expressiveness, lyrical playing, and also work on varying dynamics in both registers. With the exception of the earlier methods written by Vobaron and Dieppo, the authors of the method books written after Vobaron and Dieppo largely focused their instruction to playing in the middle register of the trombone. There is no detailed reasoning behind this, although it can be determined that an individual teacher's style of teaching depended largely on their professional qualifications.

Because there was no orthodoxy for trombone performance, a number of teachers experimented with different styles of teaching for what they thought was best for the instrument during that time. Different musical tastes and musical expertise also contributed to the shift in focus of the material contained within these method books. Furthermore, as the trombone became recognized for its fluid technique and abilities, the exercises contained within these method books

reflected the repertoire and playing of the time. When we consider that a number of these materials focused on the lower register, it is interesting to note the lack of coverage on the study of pedal tones. Nowadays, many method books focus on pedal tones as part of a warm-down routine or as an extended study written exclusively for bass trombonists.

The methods written during the 19th century emphasized the important fundamental concepts of trombone playing and exemplified this with their inclusion of slide position charts, notes on posture and embouchure, as well as thorough coverage of many other important pedagogical aspects for the trombone. The inclusion of specific instructions and guided material in a method book for the student was a monumental achievement for its time. Despite this practice of combining all of these concepts into one single method book, there was no specific systematic approach to instrumental practice in the 19th century. Instrumental practice (tone production, articulation, embouchure) proposed during the nineteenth century differed somewhat from the systems that were actually used.[1] The beginning of the evolution of trombone pedagogy began with the methods written by Felix Vobaron and Antoine Dieppo, but the long tradition of excellence and systematic approach to the art of trombone playing continued long after each of their respective tenures at the Paris Conservatory.

The use of French method books can be traced back to the late 18th century with the *Gamme et méthode pour les trombonnes alto, ténor et basse* written by Braun in 1794.[2] This method was also considered to be the first trombone method to have been published in France. The book contains a chart for the instrument, a series of studies on tonality, one page of exercises, and five short melodies. Franz-Josef Froehlich wrote his *Vollstandige theoretisch-practische Musikschule* in 1810. This work, published in Germany but circulated in France, is relevant because it examined in great detail the theory of music, the voice, and most of the instruments of

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[1] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[2] Ibid.

the orchestra. In his book, Froelich's mention of the trombone is in regard to the different parts in the orchestra being played by the same type of instrument, with the only difference being the size of the mouthpiece, especially in the case of the first trombone. Without mentioning the alto and bass trombone, Froelich also recommends that lower trombone parts be played on a larger-bore instrument.

Victor Cornette wrote one of the first highly-lauded method books in the early 19th century. Cornette was a military musician, a member of the *Theatre de l'Odéon,* the choir director at the *Opéra Comique,* and the choir director at the *Opéra* at the Paris Conservatory. He was also the author of a number of musical arrangements and a large number of method and etude books written for wind instruments. His *Méthode de trombone*, written in 1831, quickly caught the attention of the musical community and was praised highly by several French music publications, including the *Revue Musicale*. The review states, "The duos, preludes, trios, and grand etudes offer a complete collection of musical ideas, which are raised to the highest level of difficulty."[3] Cornette includes several exercises using the different slide positions as well as including all major and minor scales. Cornette also wrote two other method books titled *Méthode du trombone alto, tenor et basse* and *Méthode de trombone*, written in 1842 and 1854, respectively. The former of these methods, dedicated to Luigi Cherubini, expanded upon the method written in 1831 by adding two new *duos concertantes*, a third trio, and exercises for the alto trombone. At the time, these studies gave witness to the resources available for the trombone due to its virtuosity. The addition of studies for the alto trombone, which had been given little consideration by everyone except for Berlioz, was indicative of a growing interest in the instrument. The growing interest in the alto trombone was especially significant because it had largely fallen out of favor after its popularity during the 17th and 18th centuries. The alto trombone was used as the top voice in the brass choir trombone section and also had a number of solo concerti written for it. The latter

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[3] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.

method written by Cornette did not have a profound effect in the pedagogical sense because of its lack of technical considerations, musical content, and instructions. There are also short musical pieces by lesser-known composers that make up almost half of the book.

Felix Vobaron's *Grand Méthode de trombone*, written in 1834 and dedicated to Luigi Cherubini, presents a progressive series of lessons for the trombone student. In 1852, Vobaron's *Méthode complète de trombone* was published and presented a larger coverage of relevant topics for the student. This method followed the example set by others written during that time but drew its largest inspiration from the method written by Antoine Dieppo. The *Bibliothèque Nationale* attributed the book to Felix Vobaron even though it did not contain any sort of distinction with biographical information about the author. The contents of this method include various etudes, exercises, and scales written for effective daily regimens as well as thirty studies, eight melodic etudes, and six duets. In 1853, Edmond Vobaron authored the *Méthode de trombone* that was used by students in the army's military music corps. The book was written with the advice of Edmond's father, Felix and presents a series of scales in all major and minor keys, a series of exercises involving all of the slide positions, one hundred lessons in all major keys, and six short duets. It is also important to note that the relatively common confusion between the names of Felix and Edmond Vobaron is due to several instances where both names appear on the inner and outer covers of several method books. This may have been due to the fact that there was no way to credibly attribute one method book to one singular author. In this case, the Vobarons enjoyed some success in the production of their method books. Vobaron also wrote several etude books which included: *Four Lessons and Seventeen Studies, Op.1, Quarante études pour trombone (1st & 2nd suite), 32 Celebrated Melodies,* and the *34 études mélodiques.* Figure 3 shows the cover page from Edmond Vobaron's *Méthode de trombone* written in 1852.

Figure 3: Cover Page from Edmond Vobaron's *Méthode de trombone* (Paris: Richault, ca. 1853)

These etudes were primarily written to focus on technique in the all the registers as well as to provide suitable exercises for the development of rhythmic accuracy, articulation, and endurance.[4] The studies were idiomatic for the trombone, meaning that they contained appropriate exercises for the time period in which they were written. These studies also contain varied articulation markings, which make several interesting demands of the player. The *Four Lessons and Seventeen Studies* begin with easy exercises in quarter and half notes. The exercises are written primarily in detached, scalar, and arpeggiated patterns. The etudes quickly venture into the high register and get progressively more difficult as the book goes along. The other contents of this book are also very much like those found in Vobaron's *34 études mélodiques.* The lessons and studies in this book are also very similar in style, although the lessons are slightly longer and more difficult than the studies. The 2nd suite of the *Quarante études* aren't necessarily

[4] Jeffrey Jon Lemke and J. Mark Thompson, *French Music for Low Brass Instruments: An Annotated Bibliography* (Bloomington: Indiana University Press, 1994)

more difficult than the 1st suite, although they do include etudes that are written in faster tempi and implore the trombonist to use a bit more technique. The 2nd suite also strives further towards the goal of including etudes that do well to develop clean articulation, general technique, and solid tone quality.[5] The *32 Celebrated Melodies,* contain traditional etudes that are suitable for the development of rhythmic accuracy, articulation, and endurance. These melodies are also written for baritone and bassoon because of the technical challenges within the etudes that can be easily suitable for instruments with valves and keys. If you want to draw a comparison to methods that are available today for the trombone and euphonium, the etudes written by Vobaron are similar those written by Georg Kopprasch and H.W. Tyrell. The emphasis on technique and articulation is a trend that was very important to trombonists in the mid to late-19th century. The recurrence of these concepts appearing in the methods written during this time period illustrated the authors' emphasis on their inclusion. These etudes are not overly difficult but present a challenge with their extended length when compared to Vobaron's other methods. Stylistically speaking, these etudes are written in the manner of trombone band parts from the early 20th century. The *34 études mélodiques* are similar to the Bleger *Ten Artistic Recreations* (qPress Music Publishing, 2016) and the Tyrell *Forty Progressive Studies* (Boosey & Hawkes Chamber Music edition, 1954) in that they contain traditional staccato pieces suitable for the development of articulations, slide technique, and general techniques involving detached tonguing. It is important to note that with this continued emphasis on articulation, the trombone became a more versatile instrument to be played by many.

Antoine Dieppo, together with Frédéric Berr, co-authored a method entitled *Méthode de trombone* in 1835. In 1837, after writing the *Méthode complète pour le trombone*, Dieppo disavowed his collaboration with Berr by saying, "But I need to declare to the public that the writing of that publication is absolutely unknown to me; the only work I consider mine is the

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[5] Jeffrey Jon Lemke and J. Mark Thompson, *French Music for Low Brass Instruments: An Annotated Bibliography* (Bloomington: Indiana University Press, 1994)

method printed by M. Troupenas (1837), which has been adopted for the teaching in the Paris Conservatory."[6] In the introduction of the *Mèthode complète pour le trombone*, Dieppo presents his goal by writing, "The creation of a trombone class at the *Conservatoire Royal de Musique* and the honor that I have just obtained to be named its professor imposes on me some sort of obligation to publish a method that could serve as a guide to those who would undertake the study of the instrument."[7] Dieppo's *Nine Progressive Studies* is a book that contains short, tonal pieces similar to short operatic arias. These etudes are suitable for the development of phrasing techniques in both detached and legato tonguing styles.[8] Another book that reinforces lyrical playing and establishes phrasing is the *Melodious Etudes for Trombone* written by Marco Bordogni and transcribed for trombone by Johannes Rochut. These vocalises were transcribed directly from those written by Bordogni and are adapted very well for the trombone. When the *Nine Progressive Studies* were published, they were included together with Dieppo's *Méthode complète pour le trombone*.

The methods written by Cornette, Vobaron, and Dieppo are the direct cause of the tremendous production of trombone literature that came out of Paris in the years following their publication. For this particular reason, with respect to Cornette, the rest of this chapter will focus on the methods written by Vobaron and Dieppo. As previously mentioned, a large number of French musicians wrote several method books and were often commissioned to compose pieces for the solo contests. This group of musicians also included many prominent professional trombonists in France. The list of musicians includes popular names in the trombone world such as Paul Delisse, Henri Couillaud, André Lafosse, Pierre Max Dubois, Gérard Pichaureau, Marcel Bitsch, and Roger Boutry. These gentlemen each shared a direct connection to the Paris Conservatory as alumni and were also employed as professors of trombone. To further emphasize

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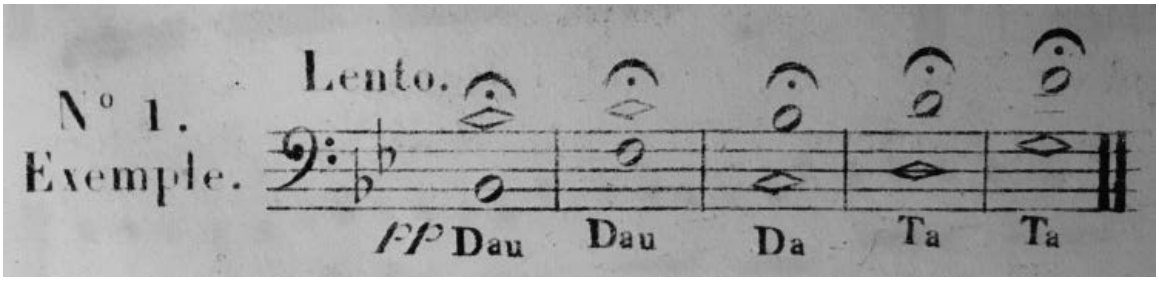
[6] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[7] Ibid.
[8] Jeffrey Jon Lemke and J. Mark Thompson, *French Music for Low Brass Instruments: An Annotated Bibliography* (Bloomington: Indiana University Press, 1994)

the large impact these men had on the growth of the popular French trombone style, a large number of their solo pieces and methods written during that time which included those by Vobaron and Dieppo, have been frequently used as appropriate materials for various courses of study in trombone curriculum implemented across the globe.

Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834)

Vobaron's first method, published in 1834, was written as a direct result of the professorship he held at the Paris Conservatory beginning in 1833. The contents of the method book explore topics such as the history of the trombone, tone production, tonguing, phrasing, and ornamentation. The book does an excellent job of presenting a variety of examples to illustrate the concepts presented, including the presentation of several short exercises and warm-ups. Furthermore, Vobaron's method also includes 20 medium-length melodic solo pieces, 44 progressive duets, and three trios. The book begins with a progressive series of lessons that successfully employs the usage of all seven positions on the trombone. With the invention of the valve only twenty years prior, the trombone had enjoyed a long period of being one of the few brass instruments that could play chromatically without the need for crooks or extra tubing. There are several lessons included for each slide position on the trombone and the length of the musical exercises for each slide position is extended after each subsequent exercise. Vobaron's emphasis on phrasing and the study of long tones is evident at the beginning of the method book. As is customary of several methods, he also includes exercises that focus on the study of long tones in order to facilitate great tone production. This emphasis on tone production can be seen as congruent with the large emphasis on sound concept that is so important today. An effective warm-up routine always begins with some type of sound concept exercise and these long tones are a great way to do that. Emory Remington, who served as Professor of Trombone at the Eastman School of Music from 1922 to 1971, utilized this approach in writing his now standard

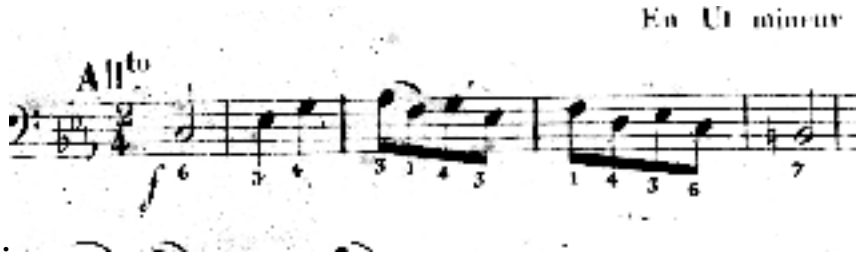
warm-up routine during the 20th century. Example 1 shows an excerpt from one of the long-tone exercises included in Vobaron's method. As you can see, the tempo marking allows for each individual note to be focused on with great attention and care. The marking of the attack with a given syllable at the start of each note to show what the tongue should be doing and the subsequent use of dynamics is also something that Vobaron's method has in common with other methods that are available today. In this case, Vobaron uses the syllables "*Dau*," "*Da*," and "*Ta*." The "*Da*" and "*Ta*" syllables are most appropriate for use today because they provide the kind of syllable which will allow the tongue to produce the necessary attack. When this is combined with a full, relaxed breath, the student can begin to produce a resonant and unforced sound. Thus, a number of the more popular trombone methods today also largely focus their long-tone exercises on the start, duration, and release of each note. This attention to detail builds important habits for the student to be able to be able to conceptualize the ideal sound that they want on their instrument as well as focusing on correct intonation.



Example 1: Long-tone exercises from Felix Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834)

In the book, Vobaron also includes 44 progressive duets that cycle through various keys and include a second trombone part to go with the studies. The three trios included at the end of

the method are in a style "that is rather stiff, both harmonically and melodically."[9] Regarding tempo, Vobaron leaves two possible tempi for the players to use at their own discretion. In these exercises, slide positions are indicated, although they are more of a nuisance than a proper aid for the student. This approach was largely followed by a number of methods that were published after Vobaron's. There is no viable reasoning behind this practice, although this system of numbering slide positions typically relates to the use of alternate slide positions. There are also no indications of any specific adjustment for notes in each partial of the instrument. Most of the time, these numbered positions obstructed the view of the notes in the exercises as shown in Example 2.



Example 2: Slide position exercise from Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834)

On the topic of articulation, Vobaron states, "It is remarked that many trombonists have the bad habit of not tonguing enough—it follows that some of the notes of passages are retracted, and leave something to be desired. It is therefore essential to attach oneself to the knowledge of the true principles if we wish to obtain a clear and easy execution."[10] He goes on to note that the individual should be careful not to slur everything and provides an illustration of this as found in Example 3.

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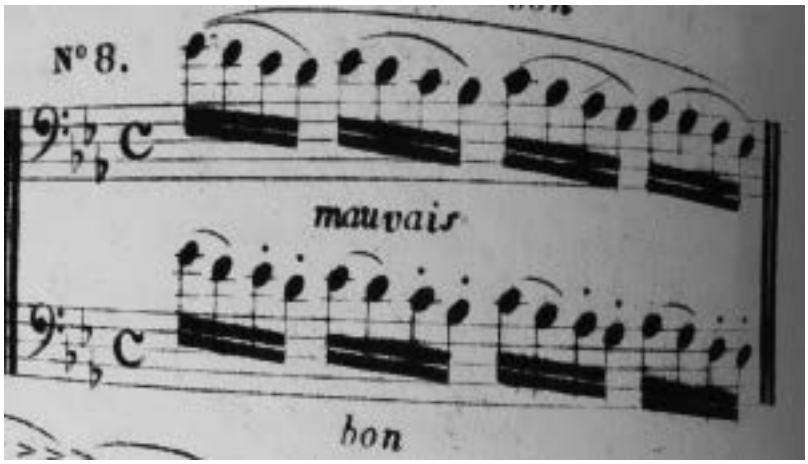
[9] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[10] Felix Vobaron, *Grande Méthode de trombone* (Paris: Gambaro, 1834), 3-4.



Example 3: A "Bad" and "Good" way to approach slurred/tongued passages, from Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834)

The particular focus of instruction found in Vobaron's method is due to the fact that it was written for the study of military musicians in the early 19th century. Military music has remained largely unchanged since its beginnings. A lot of the music associated with the military style includes patriotic and nationalistic music, especially those written as marches. These marches included technical passages that required the entire brass section, including the trombones, to play lines that were challenging. The style in which these marches were played also had the brass musicians use a light and detached tongue as the method of articulation. Furthermore, while the exercises provided in Vobaron's method focus heavily on *legato* and *tenuto* tonguing, he also includes exercises that are marked *staccato* in order to allow the students to practice short musical exercises in the style. This also allowed students to be able to compartmentalize each different articulation by practicing all three or by practicing the one that is most deficient in their playing. Vobaron included several different exercises that could be tailored to the student's areas of needs for improvement. The *20 Melodic Studies* section in Vobaron's method function as suitable forms of practice for articulation, phrasing, and dynamics. They are also comparable to the short melodic exercises written in the style of vocal arias or short melodies as found in the methods written by Jaroslav Cimera and Marco Bordogni/Johannes Rochut.

Vobaron's discussion of ornamentation practices such as trilling are quite rare for a method published in the first half of the 19th century. Interestingly enough, at this point in time, the use of trills was specific to the solo cadenza. In this section, the soloist was given a chance to show off their virtuosic capabilities by using a variety of ornamentations, which included the use of the trill. As the trombone came to be viewed as a capable solo instrument, the use of trills and other ornamentation increased, most notably in the famous solos written for Arthur Pryor. The range of the solo studies that Vobaron includes in the section on ornamentation covers two octaves and offers several opportunities for the student to showcase their musicality. The solos are also not particularly long or difficult and instead progress through different key signatures. This allows for the student to be exposed to all key signatures rather than just the few they would be exposed to by playing in a wind band or an orchestra. Each solo piece stands alone and contains its own set of challenges such as range, articulation, and style which make them of great use as an easy warm-up or as short practice studies for public performance. It is also important to note that these solo pieces are not written in the style of any particular piece of standard repertoire for the trombone, since there were hardly any available at the time. This is important to note because this it is a primary question encountered when beginning the research into the methods of Vobaron and Dieppo. Instead, Vobaron writes these pieces as an extensive comprehensive study of the concepts that were presented in his method book. This practice is very similar to other method books that were available for other brass instruments at the time. Although there are different books that focus on one concept exclusively, Vobaron's method takes a more detailed approach to the study of trombone.

Because this particular method is currently out of print, it is difficult to comment further on other concepts that are explored in the book. It can be inferred, through a study of the solo pieces, that Vobaron also focused on the concepts of articulation, dynamics, and phrasing. The material found in the solo pieces also displays Vobaron's knowledge of how to write for the trombone and also validated a number of his pedagogical ideals. His expertise in the field of solo

playing, military style, and ensemble playing provided him with the experience necessary to undertake the task of writing such a method. Although this method isn't used as frequently anymore, the concepts discussed in the method book are still very practical for trombone study today. The comprehensive coverage of several concepts speaks to the level of detail that Vobaron wanted to focus on with this method. As most methods today are concerned, these books aim to serve as a helpful guide to creating a healthy practice routine. Samuel Gossner, an avid musicologist, has retyped all twenty of the melodic studies as part of an ongoing work appropriately titled *The Vobaron Project.* This project, according to Gossner's website, "seeks to re-typeset the entirety of the book and release it into the public domain both in its original and revised form."[11] So far, he has only completed the 20 Solo Studies and is continuing to work on the 44 Duets included in the book.

Méthode de trombone (*Paris: Richault, ca. 1853*)

This method book was primarily written for the use of students in the army's military music corps. Edmond Vobaron, with the advice of his father Felix, wrote this method as music director of the 2nd light cavalry regiment.[12] He supports this statement of fact by saying, "for a long time, my father had understood and committed me to do this work."[13] In the foreword of the book, he writes, "I became attached and focused on all of the mechanisms of the instrument because I believe that that is the essential part. To acquire the necessary dexterity in the use of the slide, it takes long and intelligent work. This is why I have places (after scales) for lessons and exercises in all the necessary tones and also have given the students the comfort of all positions

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[11] Samuel Gossner, "*The Vobaron Project*," last modified February 20, 2017, https://vobaron.wordpress.com/.
[12] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.
[13] Edmond Vobaron, *Méthode de Trombone* (Paris: Richault, ca. 1853), 3.

and the position of the right hand, without which this is impossible to adjust."[14] He goes on to write that during his time in the military, the leaders of the military music academy often had little time to train their students. An annual renewal of classes often removed students from subjects from which they had difficulty with. With the implementation of this new practice, it was hoped that easy, progressive methods would reduce work and ensure the success of the students at the military music academy. With these facts in mind, this method book warrants a lengthy discussion in this document.

The book begins with five pages of introductory material in which Vobaron writes about the topics of embouchure, the seven slide positions, breathing, ranges for alto, tenor, and bass trombone, as well as including a six-measure trio for these instruments. In the section titled "From the Mouthpiece," Vobaron explains that, "a large proportion of the lips are placed inside the mouthpiece and the mouthpiece should rest on the middle of the mouth so that the lips are half potent."[15] In order to produce high-pitched and low-pitched sounds, Vobaron instructs the student to pinch the lips and press the mouthpiece as well as loosening the lips while reducing pressure on the lips from the mouthpiece, respectively. This conflicting piece of information could be considered to be evidence of the limited understanding of the instrument in the early 19th century. The comments made by Vobaron in the introduction are still in line with the ideas about trombone performance today with the exception of his instruction for playing notes in the higher register. Guiding the student to use more pressure, in order to play notes in the higher register, potentially creates a greater risk for injury and fatigue.

In the next section, Vobaron includes several exercises which involve the seven chromatic slide positions as well as a short section in which he talks about several notes that a trombonist can play using alternate slide positions. The section on posture focuses largely on the different physical factors involved in holding the trombone with specific measurables provided by

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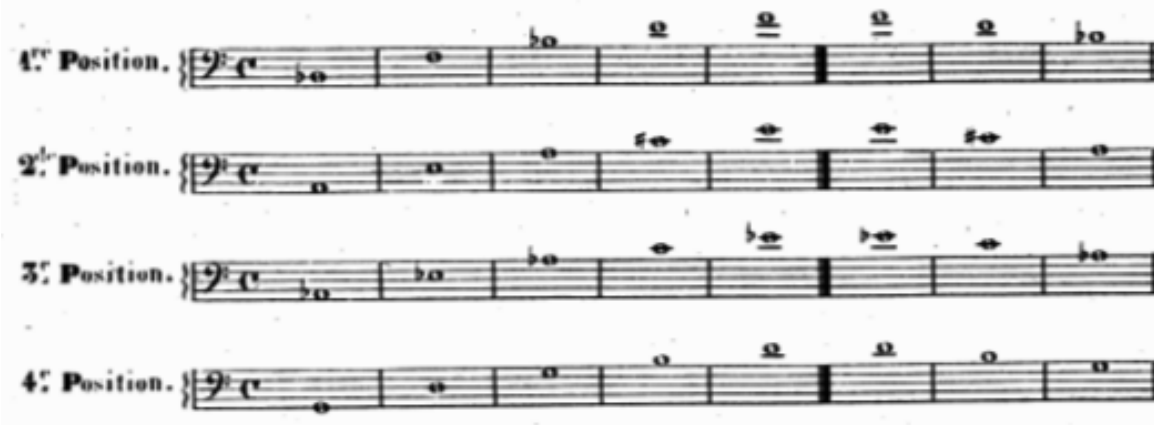
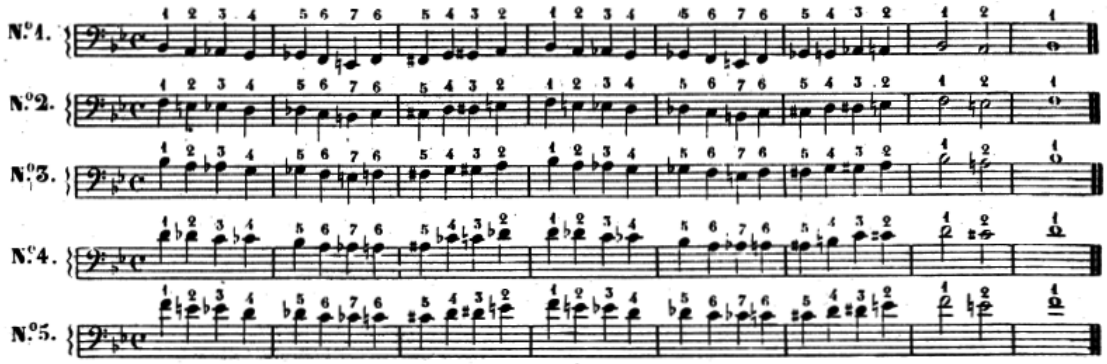
[14] Edmond Vobaron, *Méthode de Trombone* (Paris: Richault, ca. 1853), 4.
[15] Ibid.

Vobaron. He includes specific instructions such as saying that the elbow moves closer to the body when holding the trombone and should be about 8 to 40cm away from the body. Vobaron's thoughts on articulation echo those made by his father in which he uses the syllable "*tu"* for notes that are separated and the syllable "*dou"* for notes that are played legato. He uses the analogy of simulating the action of spitting out a small piece of paper off the tip of their tongue in order to explain articulation to the performer. This analogy helps the student to use the "*tu"* syllable in order to focus on the movement of the tongue driven by the airstream. In order to produce an ideal sound, he indicates that the student should maintain a constant airstream, which will keep the sound free of any obstacles. On the topic of breathing, Vobaron states that a player should do everything they can do use healthy air all the way until the end of the phrase. He mentions the use of full and half breathing, which is used for small and long phrases in music.

After the introductory statements, Vobaron includes a section of studies that focus on long tones which then progress to various exercises starting in first position and then proceeds to add each subsequent slide position until all seven positions are included in one single exercise. The first exercise can be found in Example 4. As you can see, the exercise goes through each note on the overtone series. Each note that can be played on a given slide position, in this case the 2nd through the 6th partial, is included in the exercise. Understanding the tuning tendencies of each partial is an important factor that is to be considered when learning how to play trombone. This understanding enables the player to anticipate which notes will be most out of tune and adjust accordingly. The second set of exercises, which combine all seven slide positions, can be seen in Example 5. These exercises, combining all seven slide positions, most closely resemble exercises that focus solely on the chromatic scale.



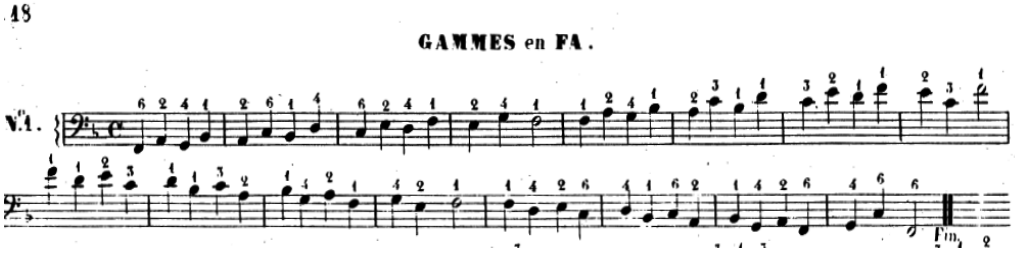
Example 4: Intro to Slide Positions from Vobaron's *Méthode de trombone* (Paris: Richault, ca. 1853)



Example 5: Exercise Combining 1st-7th Slide Positions from Vobaron's *Méthode de trombone* (Paris: Richault, ca. 1853)

Because of their low musical and technical demands, these etudes are most appropriate for intermediate-level trombonists. As with the previous method, Vobaron numbers the corresponding slide position above each note of each exercise. I found no viable reasoning behind this practice besides that it was used as an aid for the students' practice of these exercises. While it can be seen as helpful at first, I believe that this practice can eventually become a detriment to the developing student because then the student will begin to develop a dependence on these numbers for where to place the slide. For instance, in the exercises that include all seven slide positions, the marking of each slide position begins to be very redundant and not helpful for the

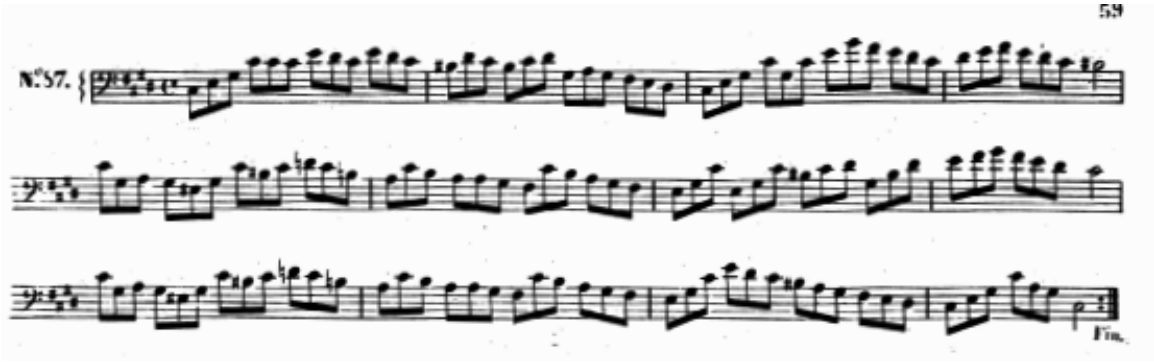
student as seen in Example 7. In addition to this, the numbers also clutter up the page and make the music itself very difficult to read. After the study of all seven slide positions, the book continues on to exercises that are organized by keys progressing from one flat to seven flats, the key of C, the relative minor flat keys, and then moving on to exercises from one sharp to seven sharps. Vobaron also includes the study of intervals in order to compliment the study of these exercises. His coverage on intervals is brief, yet very practical because he focuses on each interval ranging from 2nds to octaves and then includes them all together in a section of exercises entitled *Résumé des Intervalles*. These exercises are also appropriate for the study of concepts dealing with rhythm, meter, articulation style, and phrasing. In order to add more depth to this method book, Vobaron also combines the interval exercises with some of the studies in different keys as seen in Example 6.



Example 6: *Gammes en Fa* (Exercises in F Major) from Vobaron's *Méthode de trombone* (Paris: Richault, ca. 1853)

In these exercises, Vobaron also indicates that it is necessary to shorten the position when the student plays the overtone sounding a minor seventh above the fundamental. A practical example where this concept can be applied is in the playing of the seventh harmonic on the trombone (i.e. A-flat partial), which is a partial that is very flat. Thus, the trombonist must adjust by playing each slide position a little shorter than normal. Contrary to Vobaron's method written in 1834, the *Méthode de trombone* presents more technically demanding passages. The short lessons, one hundred total in all of the keys, combine the use of several important concepts like articulation, phrasing, and dynamics.

While not as comprehensive as some of the more popular methods written today, Vobaron's method written in 1852 can still be seen as a monumental resource given that there was not much available to trombonists during that time. The short lesson exercises are also written in the style of several popular musical genres, namely the march and the fanfare. It is important to remember that this method served as a resource for those students studying for military careers so it would make sense that the short exercises would be written in styles that prepared them for these careers. Since they are equally similar to the solo pieces from Felix Vobaron's *Grand Méthode de trombone,* these short lessons in each key also function as great warm-up pieces and serve as viable sources to choose from for public performance. Example 7 shows exercise number 87 from the short lessons and adequately illustrates the stylistic demands that were characteristic of each exercise included in this method. The material is idiomatic for the trombone and combines the ideas in the introduction with the exercises of the method book into a comprehensive collection.

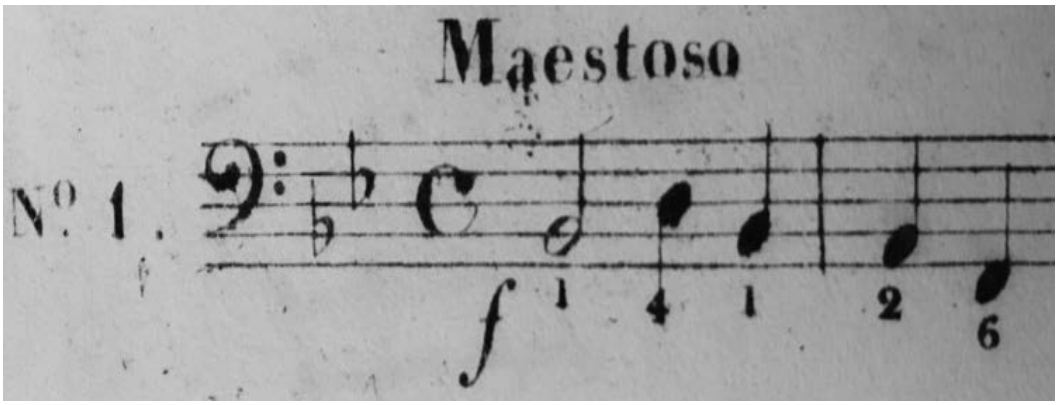


Example 7: Lesson No. 87 from Vobaron's *Méthode de trombone* (Paris: Richault, ca. 1853)

The combination of different meters with the studies of major and minor key signatures make these exercises into something that hadn't been seen before in the mid-19th century. As we know quite well by now, the trombone's technical capabilities were not well-known much less discovered during that time because of the limited usage the trombone had during that time. Since

no major repertoire had been written, the opportunities for trombonists to showcase their abilities were scarce. The exposure the instrument received grew with the overwhelming capabilities that performers like Antoine Dieppo and others were able to showcase. It is also important the emphasize the manner in which Vobaron and other notable authors of trombone methods in the mid-19th century viewed the instrument. They viewed it as an instrument that was perfectly capable of performing lyrical, technical, and musical passages in the same manner as other instruments, if not better.

The duets that Vobaron includes at the end of this method are of medium difficulty and do a great job of combining all of the aforementioned concepts into short pieces for the student. The benefits of studying these duets allow the students to reinforce those concepts learned in their lessons as well as also learning how to balance with another performer. They are adequate for simple sight-reading and are also effective studies for playing in different keys. The range of these duets do not span more than two octaves and are also short in length. A comparison of a solo piece from Vobaron's *Grande Méthode de trombone* and an exercise from the *Méthode de trombone* has been provided in order to further illustrate the stark contrast between the technical and musical demands of each method. Duet no. 1 is a great example of the similarity of stylistic choices between both methods written by Vobaron. The duet begins with a short motive that has both trombone parts in rhythmic unison. This particular duet is also written in the style of a fanfare and when analyzed, the musical form is very consistent with that of other short pieces written at the same time. Throughout a majority of the duet, both trombone parts are in rhythmic unison with the exception of a few measures where one trombone part has a counter-melody that has a mildly challenging intervallic passage. In order to play this passage effectively, the students must be able to play the eighth notes in a broad, but separated manner. Furthermore, the energy moving through the quarter note passage must also come from the constant movement of air through the instrument. Solo Piece No. 1 from the *Grand Méthode de trombone* begins with a similar motive to Duet No. 1 as seen in Example 8.



Example 8: Opening motif of Solo Piece No. 1, from Vobaron's *Grand Méthode de trombone* (Paris: Gambaro, 1834)

In this method, Vobaron actually writes dynamic markings and instructions for the performer contrary to him leaving all musical discretion to the performers for the duets. Since it was intended as an aid for military music instruction, there is a broad overview and discussion of many important aspects of trombone technique.

***Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016)**

Dieppo's method is divided into parts with the first part of the method book being intended for orchestral trombonists and the second part being intended for soloists. It is said that Dieppo was inspired to write this method by Vobaron. In his book, Dieppo also gives a great account of the small-bore trombone that was very popular in the French musical culture. Unlike the wide-bore tenor with an F-valve, popular in Germany, Dieppo's trombone was a .4-inch bore with a 4.7" bell and was equipped with a funnel-shaped mouthpiece. The method's introduction consists of basic rudiments of music such as duration of notes, time signatures, key signatures, glossary of musical terms, coverage of different ornamentations, and a table of positions for the slide trombone. Similar to Vobaron's methods, Dieppo introduces each slide position on the trombone and also expresses a few thoughts regarding posture, slide technique, valve trombone

posture, breathing, and tone production. In a section titled "Rudiments of Music," Dieppo says that, "Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of notation."[16] He goes on to indicate musical signs, including the musical letters of the alphabet, the staff, clefs, and ledger lines. Dieppo also includes a comparative table of notes in three clefs, bass, tenor, and alto. This is indicative of the three clefs most used in trombone with the bass clef being the primary one used for reading music. The alto and tenor clefs also play a role in much of the solo and orchestral music written for the trombone. Dieppo's method also includes many more of the basic rudiments of music including a section on duration of notes, bars, rests, dots, time signatures, and groups of notes. Furthermore, he also includes a section on scales with an emphasis on the order of flats and sharps as well as a focus on the table of key signatures in all twelve keys.

One extensive section that Dieppo includes in the method book involves the topic of transposition. In this this section, Dieppo states that, "When C is taken as 1, the scale or key is said to be in its natural position; but any of the other letters may be taken as 1, in which case the scale is said to be transposed."[17] This simply means that in any given scale that scale degree 1 is labeled as tonic. Dieppo also goes on to say that, "In transposing the scale, the order of the intervals, tones, or semitones must be preserved."[18] The way that Dieppo approaches transposition is most similar to transposition using the circle of fifths. Similarly, Dieppo also mentions being able to use transposition by fourths as well in order to move through the flat and sharp key signatures. Towards the end of the "Rudiments of Music" section, he includes sections on examples of embellishments of melody and a list of the principal words used in modern music. Many of the pedagogical ideas presented in the previous section are similar to those found in

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[16] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 2.
[17] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone,* 9.
[18] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone,* 9.

comprehensive methods written for the trombone, namely the Arban *Complete Method for Trombone and Euphonium.*

Many of Dieppo's introductory remarks for trombone playing are also in line with those ideas that are still used today. For slide motion, he mentions that "to attain perfect precision of the shifts, great suppleness of the forearm is required with no stiffness of the wrist."[19] The book also includes a section on valve trombone, which was a very popular instrument during that time. After that, Dieppo begins to focus on production of sound and includes several subsections with his thoughts on purity of tone, correct intonation, emission of sound and tonguing, breathing, and an explanation of signs for the slide trombone. In particular, Dieppo's two principal objects for tone production are purity of tone and correctness of intonation. Purity of tone, in his opinion, depends greatly on the good position of the lips on the mouthpiece and upon throwing the wind by giving due attention to the quantity required accordingly if the style of music be *forte* or *piano*.[20] Dieppo's ideas on correct intonation echo the established facts of trombone playing as we know it. We know that almost every instrument can produce all the chromatic sounds by means of keys or valves, while the slide trombone produces chromatic intervals by the changing in the length of the slide. To further express his point, Dieppo also states that the sound and intonation of the note must be in the mind of the player before he even plays it. In addition to this, he says, "The pupil will be wise to study each lesson and the exercises following, before attempting to play all the notes which are in the preceding tableaus. By doing this, he will arrive at a real knowledge of his instrument, otherwise he will never be able to occupy a position as a trombone player in an orchestra or band, but like a beginner, who wishes to play before knowing all the necessary terms and uses of the principles of music, he will remain an amateur."[21]

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[19] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 14.
[20] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone*, 15.
[21] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone*, 16.

Interestingly enough, on the subject of mouthpiece placement, Dieppo also writes, "The mouthpiece is to be placed in the center of the mouth resting a little more on the upper lip, breathing from the corners of the mouth and not through the mouthpiece. To obtain the high notes press the mouthpiece against the lips, which contract themselves to allow less wind to pass than for the low notes which require more parting of the lips and less pressure."[22] Advising the student to use more pressure for notes in the high register would not be congruent with the traditional way of thinking today. Following the instructions in Vobaron's method may lead the student to suffer some fatigue and/or injury. If anything, the air used for the higher register is more focused and direct without the deliberate use of more pressure. Many teachers caution against the overuse of mouthpiece pressure as the trombonist moves into the higher register. In order to practice this, teachers suggest that the student practice with a mouthpiece, using a buzz-aid in addition to using long-tone exercises that involve crescendos and decrescendos. These exercises allow the student to focus on where the increase in pressure occurs and diagnose it in order to relax as they move up into the high register. In essence, the teacher should also do their best to the student to get into the mindset of relaxation when playing any simple melodies which are written in the high register.

Dieppo's opinions on tongue placement are also different than those of the current methods available today. In short, he explains that the tongue should press against the opening of the lips and also retreat rapidly back to its original position in order to let air move through the mouthpiece. He suggests that this action is necessary for each detached or articulated note and great care must be taken not let air escape through the corners of the mouth. While his idea that the tongue should retreat rapidly back to its original position in order to let air move through the mouthpiece is standard, his statement that the tongue should "press against the opening of the lips" creates a different sound than is intended. This type of articulation stops the flow of air if

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[22] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 15.

indeed the tongue is pressing against the opening of the lips. Depending on the register, the location where the tongue makes contact in order to produce the articulation changes. Dieppo's thoughts on articulation are just one of the few examples of pedagogical thoughts that have changed over the course of the last two centuries.

As trombonists were called to perform more technically demanding passages, there was a change in the manner in which the trombonist would articulate the note. In a similar fashion, many of the methods that have been written in the 20th century employ the use of three distinct styles of articulation: staccato tonguing, legato tonguing, and tenuto tonguing. Granted, there are a few more ways to articulate a note given the fact that there are many other different style markings out there. However, these three articulation styles are the most common ones included in a variety of important method books written for the trombone. In his 3rd study of intonation, Dieppo instructs the player to "attack each note without much force but with regularity. The tongue retires quickly after pronouncing the syllable "*tu"*, as if throwing something off the tip."[23] The use of the syllable "*tu"* is congruent with the common syllable used for articulation today. Contrary to the earlier methods, Dieppo does not include any exercises for use on the alto and bass trombone but does mention the use of a valve trombone. The only mention of the alto and bass trombone is in the introductory remarks at the beginning of the method book. This may be due in large part to the fact that Dieppo, much to his reluctance, was required to teach the valve trombone after the integration of the military academy and the Paris Conservatory.

When we examine the first few exercises in Dieppo's method, the lessons presented on each slide position provide more material than the previous methods written by the Vobarons. Dieppo includes a number of different exercises on each slide position and also explores different concepts in order to supplement the student's basic fundamental skills. For example, the first lesson suggests the use of long tones in order for the student to practice good intonation. In these

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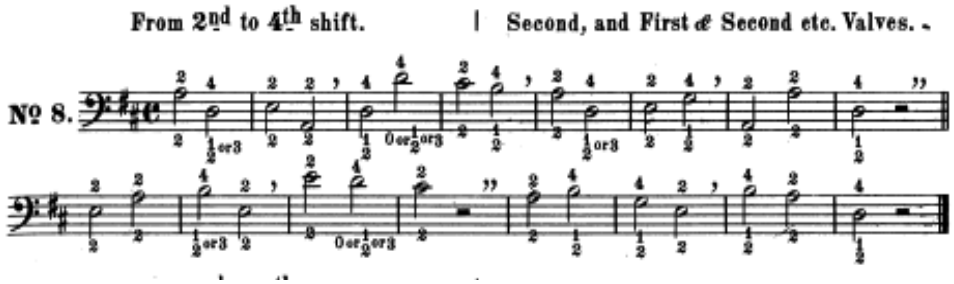
[23] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 16.

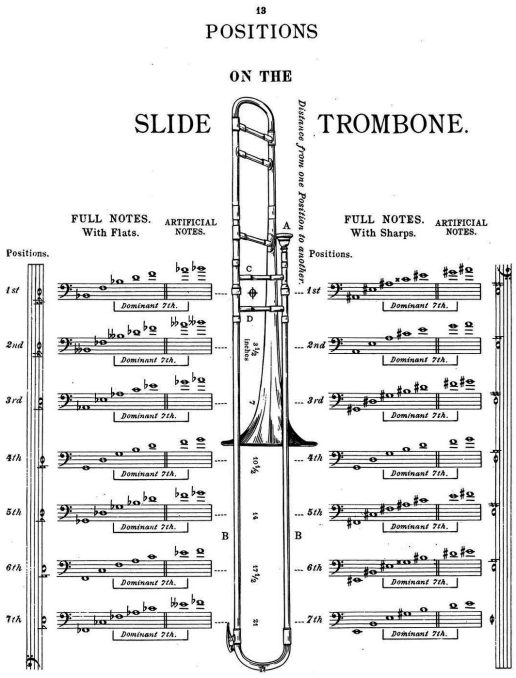
exercises, Dieppo also includes a section that focuses on attacking the note as well. These exercises are also transposed in order to fit with the corresponding slide position starting from B-flat in first position to E in seventh position. This practice is similar to Example 1 from Vobaron's *Grand Méthode de trombone,* but goes into much more detail by both providing more context for instruction and also in the variety of musical examples that we see in Dieppo's method. When presenting the different combination of slide positions, Dieppo goes a step further by implementing interval practice with exercises that change from one slide position to another, in this case the shift from second to fourth position, as seen in Example 9.



Example 9: Exercises for Shifting from One Slide Position to Another from Dieppo's *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016)

Contrary to Vobaron's *Méthode de trombone*, where he presented each slide position consecutively, Dieppo's combined study of slide positions is more effective in presenting the material because he chooses to focus on shifts between slide positions that present the most problems for the student. For example, the shift from second to fifth position on trombone is one of the most common inaccurately played shifts on trombone. Students will often not go out far enough for a note that is in fifth position when coming from second position. Similarly, both these methods also make heavy use of the numbering system that indicate which valve to press down or where to shift the slide. Again, this practice seems to have been eradicated over time, which I'm sure many were thankful. The exercises included in both methods are meant to be practiced slowly at first, then the student is encouraged to accelerate the movement of the slide.

The book also includes studies of scales, arpeggios, and diatonic exercises using scales. Subsequent exercises that are meant for the study of syncopation and rhythm are also included. Similar to Vobaron's methods, Dieppo includes eight progressive studies for study in bass clef. These progressive studies also include a combination of all slide and valve positions described in the introduction of the book. The progressive studies are followed by short statements on embellishments such as portamentos, slurs, staccatos, appoggiaturas, shakes, gruppettos, and shades. Dieppo comments on these techniques by saying, "The performer on the trombone, as a solo instrument, must know how to use the embellishments of music. This requires particular taste, which everyone is not gifted with. We will do our best to impress this taste on the pupil."[24]



Example 10: Slide Position Chart from Antoine Dieppo's *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016)

[24] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 59.

The study of embellishments for the trombone is a topic that is applicable for today's trombone study. Many of the solo pieces written today involve some type of embellishment, whether it be the use of trills, turns, grace notes, and/or other techniques. One of the more basic principles of trombone playing today is the topic of the slur. When discussing how to play a slur, Dieppo writes, "The tongue having attacked the first note retires and remains immobile, while the wind is kept on regularly until the end of the slur."[25] The information presented by Dieppo is consistent with current pedagogical ideas with the exception of the fact that the tongue moves on certain slurred passages in order to avoid the glissando sound one gets when moving from one note to the other. Regarding natural slurs, it is not necessary to move the tongue because the quick slide motion and consistent air stream combined with the movement across a partial simulate the act of the tongue's articulation. Dieppo also encourages the student to find the best possible shifting to use in order to play the slur without interruption. In some cases, this can involve playing certain notes in alternate slide positions as seen in Example 11. The shake, or trill as it is more commonly known, is defined as the rapid succession of two notes together. It is begun slowly and tastefully increased in rapidity, terminating gracefully with the two small notes falling on the last large note. The two small notes, as was the custom in those days, had to be played even though they were not always written. The shade, as Dieppo explains, is simply the expression of piano to forte and forte back to piano. This concept is shown by the shape of the dynamic markings which instruct the performer when to transition between the dynamics.

The *32 Melodies for trombone, baritone, or bassoon* and the *Six Duets* written by Edmond Vobaron were also included in the edition of Dieppo's method. These duets are similar in style to the ones included in the 1852 method as well as the ones found in the 1834 method. Their difficulty varies as the musical material is more complex and Vobaron's use of melody and counterpoint is idiomatic of trombone playing at the time. Dieppo's method also includes *The Art*

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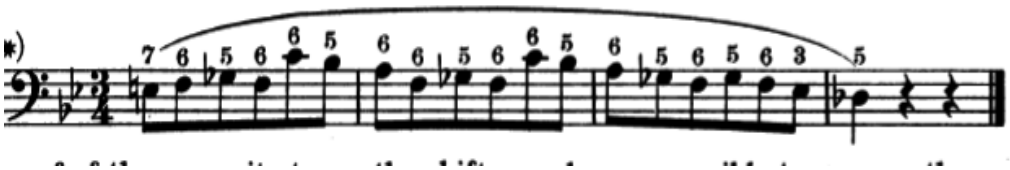
[25] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 60.

of Phrasing: 100 Classic, Operatic and Popular Melodies, a collection of melodies arranged by Paul DeVille. These melodies are a great fundamental study for the developing student and because of their length, can be easily used in public performances. This section can also be considered to be similar to the transcription of the 55 vocalises of Marco Bordogni since they are essential to the student in order to improve their musicality, expressiveness, and legato technique on the trombone. The *Nine Progressive Studies* portion of Dieppo's method contains the operatic studies that are in the style of an aria. They are intended for both slide and valve trombone although some of the more difficult passages may be more easily played on the valves. However, because of the difficulty of these melodies, we can infer that Dieppo's virtuosity allowed him to be able to demonstrate and perform them at the highest level for his students. Dieppo's last comments in his method focus on the importance of a metronome. In his own words, Dieppo indicates that, "the metronome is an ingenious instrument for indicating that exact time of a piece of music, by means of the pendulum of a clock, which may be shortened or lengthened at pleasure."[26] He recommends the student to use the *Maelzel* metronome, which is one that had been used all over the world during that time. He also explains the different ways of marking the movements of the metronome's pendulum. For example, a half note, eighth note, dotted-half note, or a dotted-quarter note can be placed before the number designating how many beats are in a minute.



Example 11: Use of Adjacent Shifts to Facilitate Proper Slurs, from Dieppo's *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016)

[26] Antoine Dieppo, *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016), 158.

Dieppo's method is unique for its time because of the thorough description for each exercise and the focus on many of the concepts for trombone performance that would've otherwise not been covered because of the lack of knowledge about the instrument during the 19th century. There is no one to blame for this lack of knowledge, but it can be attributed to the fact that the trombone hadn't been seen as an instrument capable of virtuosic performance. Because of the surge of innovation in trombone performance led by performers such as Antoine Dieppo, there was a large need in musical communities for comprehensive methods written specifically for use by students and teachers in the early 19th century. Most methods written at that point in time neglected to cover key concepts and did not often address several of the main pedagogical questions that musicians had about the trombone. These questions included commonly asked ones such as whether or not the trombone could perform lyrical and technical passages that its other brass or string counterparts could. During the 19th century, the idea that a trombone method could combine every aspect of trombone performance had not even been considered.

Dieppo's status as France's most celebrated trombonist allowed him the authority to write a complex method for his students at the Paris Conservatory. The writing of a method for their respective instrument was also a provision of employment for professors at the Conservatory and the methods were expected to be appropriate for the curriculum at the institution. Inspired by his method, many other musicians began to include more and more practical performance and pedagogical concepts in their method books. The most comprehensive method written for a brass instrument known today, Arban's *Complete Conservatory Method for Trumpet,* was modeled after Dieppo's method for the Paris Conservatory and is now one of the main method books that has been adapted for trombonists to use in their daily practice. Arban's method was first published in trombone form with some minor changes in 1921, by American cornetist and teacher W. M. Eby. With several editions by Simone Mantia, Charles Randall, Alan Raph, Joseph Alessi, and Brian Bowman, this method has evolved into an essential text for adequate study of the trombone in spite of the fact that it was originally written for the trumpet. Because of this, Arban's method was

intended for practical use for a valve instrument, which included the valve trombone. Dieppo's method was an important enrichment of slide trombone instruction. It was adopted by the Conservatory and was reprinted in several editions. An English edition was published by Carl Fischer in 1902 and after going out of print, the method has been made available through qPress. The progressive etudes were also offered in a volume separate from the method. Jean-Georges Kastner considered Dieppo's method to be the best available for in-depth study of the instrument and said, "The students who wish to accomplish…a more profound and complete study will be satisfied by the excellent complete method…of Dieppo.[27]

[27] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal* 9 (1997): 4-29.

CHAPTER IV: CONCLUSION

Antoine Dieppo and Felix Vobaron used their prominent positions as professors of trombone at the Paris Conservatory to write several volumes of essential pedagogical methods for the trombone. The reasoning behind this advancement in pedagogical materials was to continue to establish and further develop the trombone's role in musical society during the 19th century. These methods also allowed the teachers of that time, including Vobaron and Dieppo, to create a systematic approach for trombone performance and pedagogy. This systematic approach also provided the opportunity for teachers to properly prepare their students for the different professional careers that were available in 19th century France. While these methods haven't necessarily stood the test of time, they originally served as fascinating and new materials for the study of the trombone in France during the 19th century. If not for the careful attention to detail these two teachers had in their methods with regards to the fundamental techniques of trombone playing, we may not have had the tremendous influence on future methods and repertoire as we have today. This influence allowed the Paris Conservatory to become a central figure in the publication of new methods and repertoire for the trombone in France. Vobaron and Dieppo's numerous contributions to trombone pedagogy, as well as those made to the exemplary level of trombone playing at the Paris Conservatory, had not yet been seen in France at that point in time. Each musician that succeeded Felix Vobaron and Antoine Dieppo in the role of professor of trombone at the Paris Conservatory contributed to the trombone performance idiom in their own unique way by increasing the level of the performance standards set by their predecessors.

As the trombone was becoming more recognized for its musical and technical capabilities, there was an increased volume of works written for the *Concours de Prix* and the difficulty of these pieces became the main focus for professors of the school. It was vital that the Conservatory continue their mission of raising the standard of musical excellence of every

student through performance. The commissioning of several solo works by prominent Parisian and French composers was equally imperative to the school's mission. After looking at several excerpts from the different method books written by Felix Vobaron and Antoine Dieppo, we can determine that these methods were not directly influenced by any specific pieces from the standard trombone repertoire that were available during that time. This is primarily due to the fact that there was no solo repertoire available to be performed by trombone players in Paris until the start of the *solo concours* at the Conservatory. Instead, these methods were written to supplement the established, well-organized and systematic formal assessments that took place at the Paris Conservatory. As mentioned in Chapter 1, the formal assessments at the Paris Conservatory were divided into singing, playing, and composing. Thus, expertise in sight-singing (*solfège)* and sight-reading (*déchiffrage)* was expected of all students. The academic year at the Paris Conservatory centered on the *concours d'entrée* and the *concours pour les recompenses*, which were the focus of the fall and summer seasons, respectively. Students were expected to be in the appropriate *classe d'ensemble*, which included orchestra and choir. The public *exercices* performed by the students at the Paris Conservatory were equally important to the development of both the composition and conductor training programs.

As the years went on, it is no surprise that the concepts of trombone pedagogy were becoming more rooted in tradition and that there was a greater emphasis on the basic fundamental techniques of musicianship such as breathing, posture, embouchure, sound, and articulation. As Trevor Herbert (2006) mentions, "An orthodoxy was being established that was illustrated by strictly binary comparisons of the right and wrong way to play the trombone."[1] In order to prepare the students for the rigors of a professional career, the subject of these books focused solely on building the technique and fundamental skills for the young trombonists studying at the conservatory. Furthermore, the in-depth coverage of concepts found in these methods were to be

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[1] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 135.

considered adequate for the specific course of study and serve their author's purpose of creating a program of study that implemented a weekly regimen for the lessons at the conservatory. While the method books provided a sense of uniformity among teachers of the time, there were also three important mediations that promoted distinctively national styles of playing. First, because the teachers were oftentimes expert musicians, their preferences and style were almost always imitated by their students and others who studied under them. Other countries also had their own specific tastes and preferences when it came to the type of trombone they used primarily. For example, the valve trombone was very popular in Italy and Austria. The large-bore trombone was heavily used in Germany and the G bass along with the C tenor was the instrument of choice in England. The French had an affinity for the narrow-bored, light-sounding instrument since there was no discernible presence of the true bass trombone. The influence of the local music environment was also enough to change some of the repertoire that was written at the time for several instruments which included the trombone. The amount of influence also extended to groups such as military bands, symphony orchestras, and opera houses. This led to several different styles being created in each country and forced some of the prominent composers of the era take direct notice.

Because teachers in the mid-19th century were beginning to adhere to a more systematic approach to trombone playing, it made sense that the method books written during that time would prioritize the development of a fluid technique and attention to phrasing of a lyrical line. As mentioned in Chapter 3, the methods of Vobaron and Dieppo make note of the importance of reinforcing these concepts for younger students. The encouragement to play in a vocal style is consistent with the techniques that were presented in these methods. When compared to the methods written today for the trombone, the books by Vobaron and Dieppo lack coverage in certain areas pertaining to trombone pedagogy. Vobaron's method, to be more specific, actually lacks coverage in more areas than Dieppo's method. In fact, when we compare the two, Dieppo's method excels in more areas than that of Vobaron. Vobaron's method isn't organized in the same

manner as Dieppo's, in that it doesn't break down each fundamental technique by category. Instead, he only includes exercises that focus on playing through all seven slide positions and playing in different key signatures. Because of the lack of coverage and the time period in which it was written, Vobaron's method does not compare to the methods we have today including the Arban *Complete Method for Trombone and Euphonium,* Robert Marsteller's *Basic Routines,* and the Bordogni/Rochut *Melodious Etudes*. These methods are great examples of materials that are comprehensive and provide a broad overview of the pedagogical ideas that were important during their respective eras. Vobaron's method, because it limits its coverage to a few important concepts.

As mentioned earlier, there was an establishment of orthodoxies for trombone pedagogy and performance in France during the early to mid-19th century. Vobaron did the best he could with the resources he had in order to develop what he imagined would be a quality resource for his students. When we consider the fact that Dieppo's method was written just a few years later, it is evident that Dieppo looked to the previously written methods in order to improve the coverage and organization of his method. The differences in popularity of their methods may have been due to the fact that Antoine Dieppo was seen as a much better performer and teacher than Vobaron. Dieppo's virtuosic ability on the trombone was unparalleled in France and most importantly, he had the ability to communicate those ideas effectively in his method book. Furthermore, when we compare the two methods, we begin to find more areas where Vobaron's methods falls short of the expectations and standards that began to be expressed in the middle of the 19th century. As cited in Chapter 3, the table of contents for the Vobaron book has been mostly lost because the particular edition that was chosen for research for this document is currently out of print. The surviving material only contains several exercises in different keys as well as a set of duets. The manner of organization and presentation of the ideas in Antoine Dieppo's method book are most comparable to those ideas presented in Jean-Baptiste Arban's *Complete Method for Trombone and Euphonium.* While this method has undergone several

changes in different editions, the larger framework of the method remains the same. Example 12 shows the table of contents from Dieppo's *Complete Method for the Slide or Valve Trombone* and Example 13 shows the table of contents from Arban's *Complete Method for Trombone and Euphonium,* in which he discusses a similar range of concepts for the trombone and euphonium. The inclusion of various fundamental concepts for trombone as well as a coverage of more difficult, extensive techniques really broadened the scope in which these two performers viewed their respective instruments. Their goals were to create a comprehensive method that enriched the course of study for a student looking at a career in the professional or military field. Furthermore, a student in a general course of study for trombone could still use Antoine Dieppo's method as an effective resource in order to improve their fundamental techniques on the trombone. Although the Dieppo method is no longer widely used, the method is still a practical one for use in any trombone curriculum at the collegiate level, especially for those that are in early college or an undergraduate degree.

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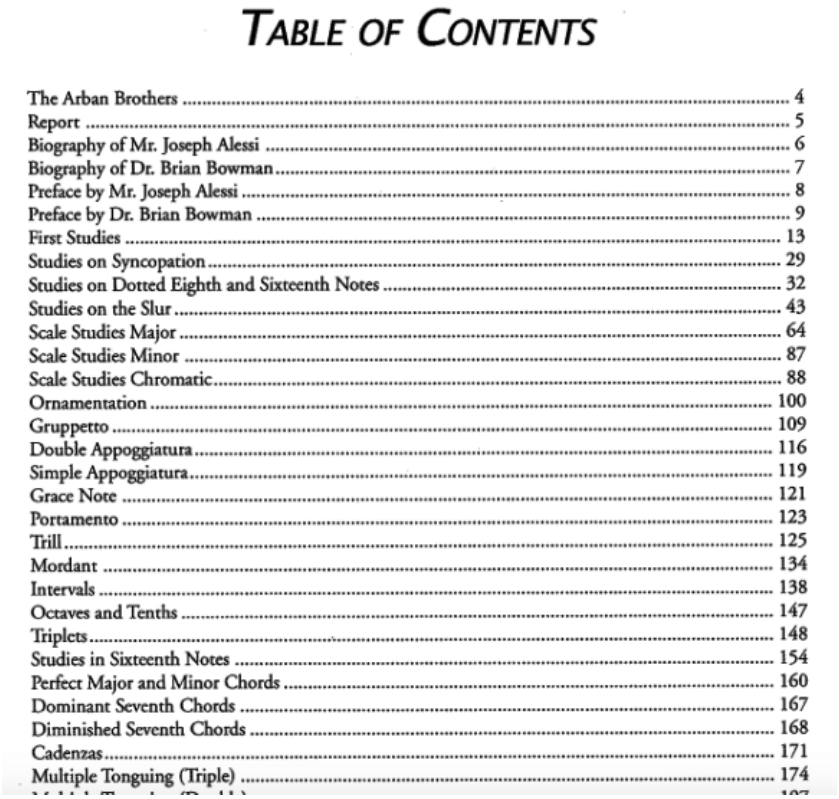
Example 12: Table of Contents from Dieppo's *Complete Method for the Slide or Valve Trombone* (Victoria: qPress Music Publishing, 2016)

As we begin to see the tremendous amount of influence that both Vobaron and Dieppo had on their professional counterparts and students, we can determine that their methods also contributed to their legacies as master players and teachers in Paris during the 19th century. In a similar fashion, the large collection of commissioned pieces from local composers for the final exams at the Paris Conservatory also contributed to the high standard of performance at the Paris Conservatory, which established a tradition of excellence that has been continuously emulated at numerous institutions throughout Europe and the United States. Because of their positions as great role models and master teachers of trombone, Felix Vobaron and Antoine Dieppo set the precedent for what trombone pedagogy was during the 19th century and thus established a tradition for their successors to follow as trombone teachers at the Paris Conservatory. Their

successors, which included many prominent French trombonists, were able to take the methodologies established by both master teachers in their method books and expound upon them in order to evolve these ideas according to what was appropriate during that time period. The advocacy for a creation, growth, and refinement of the trombone curriculum at the Paris Conservatory by the alumni that served as professors of trombone was highly considered by the Conservatory's administration. This general practice allowed for an expansion of ideas and philosophies in order to nurture a growing environment for trombone pedagogy in the 19th and into the 20th century.

As we moved into the 20th century, the orthodoxy for trombone teaching in France was firmly established and grew to become a large part of the musical culture in Paris. This growth, much like the growth and influence that the Paris Conservatory final exam system had on other musical institutions, also stretched across Europe and farther into the United States in the following years.



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Example 13: Table of Contents from Arban's *Complete Method for Trombone & Euphonium* (Encore Music Publishers: 2000)

Thus, the influence that Felix Vobaron and Antoine Dieppo each had on trombone pedagogy in Paris during the 19th century is largely considered to be one of the most important movements in the history of the instrument. The movement brought the trombone more notice in the musical life of Paris and exposed its residents to the wonderful qualities that the instrument possesses. The positive trend also helped the trombone to become more respected in musical circles and also gave students viable career options after concluding their time at the Paris Conservatory. The trombone's role as a viable solo instrument was also improved during that time. The curriculum that was established by the strong advocacy of Vobaron and Dieppo helped to heighten the level of trombone performance and created a solid foundation after which other professors modeled their curriculum. The trombone has come a long way as a solo instrument and will continue to do so as long as there is a genuine interest and advancement in the field of

trombone performance and pedagogy. The focus of this document on the trombone class and the two trombone professors that led the new trombone class at the Paris Conservatory in the 19th century is a small view into the larger world that is trombone pedagogy. The creation of an orthodoxy for trombone pedagogy was the ultimate goal for Felix Vobaron and Antoine Dieppo, as well as for the administration at the Paris Conservatory. Their methods went a long way towards achieving this goal. Through research, we have discovered that these methods allowed for the growth of an standardized approach to trombone pedagogy but also were written to prepare young students for professional careers. The need for a useful resource to guide the students of Vobaron and Dieppo in their course of study was also apparent. However, there is no clear indication that Vobaron and Dieppo wrote their methods in order to prepare students to play pieces that were composed for the final exams at the Paris Conservatory. These methods served as a useful resource for students to improve their fundamental skills as part of their preparation towards performing some of the high-level repertoire that was being written for the *concours de prix*. Since the solo repertoire for trombone in the 19th century was made up of just a few pieces written in the 18th century, the focus of teachers like Felix Vobaron and Antoine Dieppo was to attempt to improve the instrument as a whole. These practices allowed the trombone professors at the Paris Conservatory to commission works written by local composers in order to improve the quality of the curriculum at the Paris Conservatory. This trend created an effective combination that raised the standard of trombone performance and pedagogy at the Paris Conservatory, which then had an effect on the future of the French style.

Appendix A: Trombone Teachers and Directors of the Paris Conservatory

Table 1

Name	Years Taught
Philippe Widerkehr	1795-1802
Pierre-François Marcillac	1800-1802
[no professor—trombone class suspended]	1802-1833
Felix Vobaron	1833-1836
Antoine Dieppo	1836-1871
Paul Delisse	1871-1888
Louis Allard	1888-1925
Henri Couillaud	1925-1948
André Lafosse	1948-1960
Gérard Pichaureau	1960-1982
Gilles Millière	1982-Present

Table 2

Name	Tenure of Directorship
Bernard Sarrette	1797-1814
François-Louis Perne	1816-1822
Luigi Cherubini	1822-1842
Daniel François Esprit Auber	1842-1871
Charles Louis Ambroise Thomas	1871-1896
François-Clément Théodore Dubois	1896-1905
Gabriel Fauré	1905-1920
Henri Rabaud	1920-1941
Claude Delvincourt	1941-1954

Marcel Dupré	1954-1956
Raymond Loucheur	1956-1962
Raymond Gallois-Montbrun	1962-1983
Marc Bleuse	1984-1986
Alan Louvier	1986-1991
Xavier Darasse	1991-1992
Marc-Olivier Dupin	1993-2000
Alain Poirier	2000-2009
Pascal Dumay	2009-2010
Bruno Mantovani	2010-Present

Appendix B: Solos of *Les Concours de Prix*

- 1842 *Solo,* Dieppo
- 1843 *Air varié,* Klosé
- 1844 *Solo,* Verroust
- 1845 *Fantaisie,* Dieppo
- 1846 *Solo,* Verroust
- 1847 *Solo,* Verroust
- 1848 *Solo*, Verroust
- 1849 *Fantaisie*, Verroust
- 1850 *Solo,* Verroust
- 1851 *Solo*, Dieppo
- 1852 *Concertino*, Girard
- 1853 *Solo*, Belloin
- 1854 *Solo*, Dieppo
- 1855 *Solo*, Gounod
- 1856 *Solo*, Labarre
- 1857 *Solo*, Potier
- 1858 *Concerto*, Gounod
- 1859 *Solo*, Dieppo
- 1860 *Solo*, Dieppo
- 1861 *Solo*, Potier
- 1862 *Solo*, Potier
- 1863 *Solo en Mib*, Demersseman
- 1864 *Solo,* Dieppo
- 1865 *Solo*, Dieppo
- 1866 *Solo*, Bazin
- 1867 *Solo*, Dieppo
- 1868 *Solo*, Dieppo
- 1869 *Solo*, Cressonnois
- 1870 *Concerto*, Métra
- 1871 NO EXAMINATION, FRANCO-PRUSSIAN WAR
- 1872 *Solo de Concours*, Fessy
- 1873 *Air varié sur le Pirate,* Berr
- 1874 *Solo de concert en si*, Demersseman
- 1875 *Solo de concours*, Demersseman
- 1876 *1er Solo*, Demersseman
- 1877 *Cavatine*, Demersseman
- 1878 *Le Carnaval de Venice*, Demersseman
- 1879 *Concerto (1er Solo)*, Demersseman
- 1880 *Solo de concours*, Demersseman
- 1881 *Air varié sur Machabeé*, Haëndel
- 1882 *Solo de concours*, Demersseman
- 1883 *3^{e} solo*, Demersseman
- 1884 *1er solo de concert*, Demersseman
- 1885 *Solo de concours*, Demersseman
- 1886 *Solo (Andante et Allegro)*, Chrétien
- 1887 *1er Solo*, Demersseman

- 1888 *Cavatine*, Demersseman
- 1889 *Solo de concours*, Barthe
- 1890 *1er solo*, Demersseman
- 1891 *Grand solo (Andante et Allegro)*, Chrétien
- 1892 *Fantaisie sur le Carnaval de Venice*, Demersseman
- 1893 *Cavatine en sol*, Demersseman
- 1894 *Solo de concours en ré*, Barthe
- 1895 *1er solo de concours*, Demersseman
- 1896 *Solo en Sib Mineur*, Cretien
- 1897 *2e solo de concert en La*, Vidal
- 1898 *Pièce concertante*, Rousseau
- 1899 *Solo*, Pfeifer
- 1900 *Solo*, de la Nux
- 1901 *Morceau de concours*, Bachelet
- 1902 *Morceau Symphonique*, Guilmant
- 1903 *Solo de concours*, Crocé-Spinelli
- 1904 *Morceau de concours*, Missa
- 1905 *Fantaisie*, Stojowski
- 1906 *Solo de trombone*, Pfeifer
- 1907 *Pièce en mi bemol, Op. 55*, Büsser
- 1908 *Pièce en mi bémol*, Ropartz
- 1909 *Solo de concert*, Dubois
- 1910 *Pièce concertante*, Salzedo
- 1911 *Allegro de concert, Op. 81,* Cools
- 1912 *Morceau Symphonique*, Gaubert
- 1913 *Cantabile et Scherzando*, Büsser
- 1914 *Fantaisie*, Stojowski
- 1915 NO EXAMINATION, WORLD WAR I
- 1916 NO EXAMINATION, WORLD WAR I
- 1917 NO EXAMINATION, WORLD WAR I
- 1918 *Pièce concertante*, Rousseau
- 1919 *Solo de concours*, de la Nux
- 1920 *Pièce en mi bemol, Op. 55*, Büsser
- 1921 *Morceau Symphonique*, Gaubert
- 1922 *Cavatine, Op. 144*, Saint-Saëns
- 1923 *Pièce en mi bémol*, Barat
- 1924 *Cantabile et Scherzando*, Büsser
- 1925 *Morceau de concours*, Bachelet
- 1926 *Pièce concertante*, Rousseau
- 1927 *Etude de concert*, Büsser
- 1928 *Morceau Symphonique*, Guilmant
- 1929 *Pièce en mi bémol*, Barat
- 1930 *Légende,* Tournemire
- 1931 *Impromptu*, Bigot
- 1932 *Fantaisie*, Desportes
- 1933 *Phoebus Variations, Op. 87*, Büsser
- 1934 *Solo de concours*, Mazellier
- 1935 *Andante et Allegro*, Barat

- 1936 *Cantabile et Scherzando*, Büsser
- 1937 *Morceau Symphonique*, Guilmant
- 1938 *Impromptu*, Clergue
- 1939 *Double sur un Choral*, Duclos
- 1940 *Andante et Allegro*, Barat
- 1941 *Etude de Concert*, Büsser
- 1942 *Morceau Symphonique*, Guilmant
- 1943 *Impromptu*, Bigot
- 1944 *Ballade*, Bozza
- 1945 *Double sur un Choral*, Duclos
- 1946 *Capriccio*, Bonneau
- 1947 *Hialmar*, Loucheur
- 1948 *Sa Majesté le Trombone*, Duclos
- 1949 *Variations*, Bigot
- 1950 *Choral, Cadence, et Fugato*, Dutilleux
- 1951 *Concertino*, Spisak
- 1952 *Pastorale Héroïque*, Pascal
- 1953 *Petite Suite*, Baudo
- 1954 *Concertino*, Berghmans
- 1955 *Pièce de Concert*, Lepetit
- 1956 *Concerto*, Tomasi
- 1957 *Capriccio*, Boutry
- 1958 *Fanfare, Andante et Allegro*, Franck
- 1959 *Ballade*, Martin
- 1960 *Fantaisie Lyrique*, Semler-Collery
- 1961 *Introduction et Allegro*, Hugon
- 1962 *Rhapsodie*, Rueff
- 1963 *Concerto*, Boutry
- 1964 *Allegro*, Weber
- 1965 *Plein-Chant et Allegro*, Desenclos
- 1966 *Mouvements*, Arrieu
- 1967 *Coulissiana*, Dautremer
- 1968 *Largo et Toccata*, Houdy
- 1969 *Aria, Scherzo, et Final*, Aubain
- 1970 *Concerto en fa mineur*, Handel; *Ricercare*, Bitsch
- 1971 *Etude de Concert*, Büsser; *Impulsions*, Chaynes
- 1972 *Morceau Symphonique*, Gaubert; *Mouvement*, Defaye
- 1973 *Double sur un Choral*, Duclos; *Concerto*, Leget
- 1974 *Impromptu*, Bigot; *Chant et Danse*, Bondon
- 1975 *Morceau Symphonique*, Guilmant; *Parcours*, Durand
- 1976 *Concerto en fa mineur*, Handel; *Silence*, Rieunier
- 1977 *Sa Majesté le Trombone*, Duclos; *Acclamation*, Bleuse
- 1978 *Etude de Concert*, Büsser; *Concerto (movement I)*, Gotkovsky
- 1979 *Cantabile et Scherzando*, Büsser; *Dialogue II*, Clostre
- 1980 *Pièce concertante*, Rousseau; *Exponentielles*, Barraud
- 1981 *Variations*, Bigot; *Trois Caractères*, Gartenlaub
- 1982 *Impromptu*, Bigot; *Tombeau de Goya*, de la Croix
- 1983 *Concerto*, Rimsky-Korsakov; *Improvisation pour trombone solo,*

Gartenlaub

- 1984 *Double sur un Choral*, Duclos; *Rapsodie*, Rivière
- 1985 *Sonate en la mineur*, Marcello; *Scène*, Tessier
- 1986 *Romance*, Weber; *Impulsions*, Chaynes
- 1987 *Concerto (movement I)*, Tomasi; *Pièce pour trombone et bande,* Tosi
- 1988 *Sonatine*, Serocki; *Concertino (movements I and II)*, David
- 1989 *Sonate*, Hindemith; *B.A.C.H.,* Sturzeneggemm
- 1990 *Capriccio de camera*, Krol; *Canzone*, Bon
- 1991 *Pièce de Concert*, Guilmant; *Concertino (movements I and III)*, Landowski
- 1992 *Pièce concertante*, Rousseau; *Acclamations*, Bleuse
- 1993 *Choral, Cadence, et Fugato*, Dutilleux
- 1994 *Fantaisie*, Stojowski; *Monodies*, Tisne
- 1995 *Rhapsodie*, Rueff; *Parable*, Persichetti
- 1996 *Plein-chant et Allegretto*, Desenclos; *Mouvement*, Defaye
- 1997 *Musique pour Trombone et Piano*, Lejet
- 1998 *Morceau Symphonique*, Guilmant
- 1999 *Parable*, Persichetti
- 2000 *Mouvements*, Arrieu; *Improvisations,* Landowski
- 2001 *Ballade*, Bozza
- 2002 *Concertino*, Gotkowski
- 2003 *Incantation*, Di Tucci
- 2004 *Mouvements*, Arrieu; two works of choice
- 2005 *Parable*, Persichetti; two works of choice
- 2006 *Choral, Cadence, et Fugato*, Dutilleux; two works of choice
- 2007 *Concertino*, David; two works of choice
- 2008 *Sonatine*, Serocki; two works of choice
- 2009 Unknown
- 2010 *Pas de pièce imposée*
- 2011 *Sonatine*, Castèréde

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